DOCUMENT RESUME

ED 347 539	CS 213 433
TITLE	English Language Arts: Senior Years (9-12). Curriculum Support Series.
INSTITUTION	Manitoba Dept. of Education and Training, Winnipeg.
REPORT NO	ISBN-0-7711-0985-7
PUB DATE	91
NOTE	181p.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC08 Plus Postage.
DESCRIPTORS	Class Activities; Curriculum Guides; English Instruction; Foreign Countries; High Schools; *Language Arts; Literature; *Secondary School Curriculum; Thinking Skills
IDENTIFIERS	Canada; Manitoba

ABSTRACT

This curriculum support document, for English Language Arts, Senior Years, grades 9-12, in Manitoba, is intended to suggest general strategies along with specific formats and activities for teaching listening, speaking, reading, writing, viewing, and thinking skills, and for the study of literature and language. The document's nine sections are as follows: (1) Organizing the Year's Work; (2) Developing Language through Literature; (3) Developing Language through Language Study; (4) Developing Language through Listening; (5) Developing Language through Speaking; (6) Developing Language through Reading; (7) Developing Language through Writing; (8) The Thinking/Learning Process; and (9) Bibliography (containing 71 references and 36 annotated "suggested reading" citations). Except for the bibliography, each section contains program goals, specific goals, instructional principles, strategies, formats and activities, and an evaluation. (SR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

CS

ED347539

Curriculum Support Series

ENGLISH LANGUAGE ARTS

Senior Years (9-12)

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
L. Derkach
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
● Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CS213433

1991

Manitoba
Education
and Training

BEST COPY AVAILABLE

ENGLISH LANGUAGE ARTS

Senior Years (9-12)

Curriculum Support Series

Manitoba Education and Training

1991

ISBN 0-7711-0985-7

ACKNOWLEDGEMENTS

Manitoba Education and Training wishes to acknowledge the contributions of the following committee members to the development of this English Language Arts, Senior Years (9-12) support document:

Mr. David Wilson (Chairperson), Vincent Massey High School, Brandon School Division No. 40

Dr. Gerry Bedford, English Department, University of Winnipeg

Ms. Pat Fenske, Lord Selkirk Regional Secondary School, Lord Selkirk School Division No. 11

Mr. Derryl Hall, Warren Collegiate, Interlake School Division No. 21

Mr. Garry Hooper, Ste. Rose Collegiate, Turtle River School Division No. 32

Ms. Bev Sorensen, Daniel McIntyre Collegiate, Winnipeg School Division No. 1

Dr. Stan Straw, Faculty of Education, University of Manitoba

Mr. Don Bewell, Curriculum Development and Implementation Branch, Manitoba Education and Training (until June, 1989)

Ms. Pat MacDonald, Curriculum Development and Implementation Branch, Manitoba Education and Training (from February, 1990)

CONTENTS

INTRODUCTION: THE TEACHER AND THE PROGRAM 1

ORGANIZING THE YEAR'S WORK 5

Getting Started 5
Before Meeting the Students 5
Getting to Know the Class 7
Ongoing Instruction: The Sequencing of Activities 8
Assessing the Sequences 15
Assessing the Year's Work 16

DEVELOPING LANGUAGE THROUGH LITERATURE 17
The Literature Program: Program Goals 18
The Literature Program: Specific Goals 19
The Literature Program: Instructional Principles 20
The Literature Program: Strategies 28
The Literature Program: Formats and Activities 31
The Literature Program: Evaluation 33

DEVELOPING LANGUAGE THROUGH LANGUAGE STUDY 49
Language Study: Program Goals 50
Language Study: Specific Goals 50
Language Study: Instructional Principles 52
Language Study: Strategies 58
Language Study: Formats and Activities 61
Language Study: Evaluation 63

DEVELOPING LANGUAGE THROUGH LISTENING 67
The Listening Process: Program Goals 68
The Listening Process: Specific Goals 68
The Listening Process: Instructional Principles 69
The Listening Process: Strategies 70
The Listening Process: Formats and Activities 74
The Listening Process: Evaluation 75

DEVELOPING LANGUAGE THROUGH SPEAKING 85
The Speaking Process: Program Goals 86
The Speaking Process: Specific Goals 87
The Speaking Process: Instructional Principles 87
The Speaking Process: Strategies 88
The Speaking Process: Formats and Activities 91
The Speaking Process: Evaluation 94

DEVELOPING LANGUAGE THROUGH READING 105
  The Reading Process: Program Goals 105
  The Reading Process: Specific Goals 106
  The Reading Process: Instructional Principles 108
  The Reading Process: Strategies 109
  The Reading Process: Formats and Activities 112
  The Reading Process: Evaluation 114

DEVELOPING LANGUAGE THROUGH WRITING 117
  The Writing Process: Program Goals 117
  The Writing Process: Specific Goals 118
  The Writing Process: Instructional Principles 118
  The Writing Process: Strategies 120
  The Writing Process: Formats and Activities 126
  The Writing Process: Evaluation 130

THE THINKING/LEARNING PROCESS 135
  The Thinking/Learning Process: Program Goals 137
  The Thinking/Learning Process: Specific Goals 137
  The Thinking/Learning Process: Instructional Principles 139
  The Thinking/Learning Process: Strategies 145
  The Thinking/Learning Process: Specific Vehicles 148
  The Thinking/Learning Process: Evaluation 149

BIBLIOGRAPHY 155
  Works Cited 155
  Suggested Reading 160
    Literature 160
    Language Study 163
    Listening 163
    Speaking 164
    Reading 165
    Writing 166

INTRODUCTION: THE TEACHER AND THE PROGRAM

The purpose of this English Language Arts, Senior Years (9-12) support document is to suggest general strategies along with specific formats and activities for teaching listening, speaking, reading, writing, viewing, and thinking skills, and for the study of literature and language.

The instructional principles underlying these strategies and activities support the philosophical basis of the English Language Arts, Grades 9-12 (1987) curriculum guide. Teachers have both the opportunity and the responsibility to use the curriculum guide as a framework for developing a program of study suited to their particular students. However, no individual teacher is expected to use all the strategies, vehicles, and formats suggested in this support document, certainly not in any given year or course.

Representing an ideal toward which the individual teacher can strive, the responsibilities suggested in the following list present a framework within which the teacher should attempt to:

- integrate language experiences with the study of literature in order to foster the development simultaneously of the ability to listen, to speak, to read, to write, to view, and to think;
- ensure that the focus of classroom instruction and activities is the students rather than the content per se, in order to consolidate emphasis on whole and functioning human beings;
- provide sufficient flexibility in approach and format to ensure that the needs and interests of individual students are recognized and accommodated where possible;
- ensure that the course is a broadly based continuum of learning experiences rather than a series of short, relatively isolated electives or units, and indicate to students the purpose of the instruction being given;
- provide an effective model for students, not only in the communication process, but also in demonstrating tolerance for and appreciation of the ideas of others while refraining from imposing personal value systems and tastes;
- stimulate student interest in language, both as a discipline in itself, and as a means to personal growth, social awareness, and cultural identity;
- participate actively in students' language experiences by supporting, clarifying, suggesting alternatives, and creating a climate in which students can take reasonable risks and practise a wide variety of communication skills;

- plan language experiences that expose students to a wide range of ideas and attitudes, and encourage students to investigate the implications of these ideas and attitudes without either reaching consensus or making judgements;

- generate intellectual involvement and enthusiasm for excellence, while fostering student response to the personal and social aspects of the course materials;

- make effective use of small group work in order to create time for individualized instruction, while increasing student awareness of the subtleties of interpersonal communication;

- devote a maximum of class time to providing students with opportunities for active and personal involvement in thinking, listening, viewing, speaking, reading, and writing as opposed to the passive involvement inherent in formal exercises, drills, and teacher-directed literary criticism;

- plan instructional techniques that expose students to a wide variety of approaches and materials, and ensure orderly growth while avoiding the boredom induced by repetition of a limited number of techniques or skills;

- ensure through planning and cooperation with colleagues that a variety of approaches and materials is used throughout the senior years program so that students receive a sense of continual growth rather than a sense of repetition of activities from former years and grades;

- develop instructional techniques which reflect the principle that language development takes place primarily through the use of language rather than through theoretical studies about language;

- approach literature as a broadly humanizing activity capable of arousing intimate personal response, deepening knowledge of both self and society, and increasing consciousness not only of one's own culture and heritage, but also of the heritage left by other cultures and from other times;

- ensure, insofar as it is practical, that all students are challenged to develop communication skills in keeping with their abilities and maturity, thereby allowing for an increase rather than a decrease in individual differences;

- integrate English Language Arts with other courses, particularly with regard to out-of-class assignments, in order to encourage student recognition of the role of language in all learning, and to integrate Language Arts with the students' total program of study;

- become familiar with the evaluation procedures appropriate to the instructional models being used, the goals of the program, and the needs of the students;

- monitor the development of each student's communication skills and understanding of course materials in order to determine instructional techniques appropriate to the student's level of development;
- establish priorities in accordance with student needs, instructional materials available, time allotments, and facilities available, and within the framework of an integrated approach to the study of language and literature;
- ensure a maximum of continuity throughout a student's senior years program by consulting and cooperating with schools formerly attended and teachers with whom the student has previously worked;
- make effective use of support personnel, professional reading and research, special area groups, and association with fellow staff members in order to be aware of research and thinking in all areas of concern to English Language Arts as a discipline;
- broaden definitions of thinking, listening, viewing, speaking, reading, and writing in order to foster the general development of oracy and literacy in students; and
- design activities encouraging students to integrate thinking, listening, viewing, speaking, reading, and writing.

ORGANIZING THE YEAR'S WORK

This section is intended as a guide to suggest strategies for setting priorities, planning instructional approaches, selecting resource material, and sequencing activities in order to facilitate language growth in students. It is meant to assist teachers in organizing the year's work.

GETTING STARTED

In order to achieve the goals of the English Language Arts, Grades 9-12 curriculum guide (1987), teachers should organize the year's work for any class in a carefully sequenced way. The following checklist could be used in planning for the year.

BEFORE MEETING THE STUDENTS

1. What resources are available to aid in organizing the year's work?

    - English Language Arts Overview K-12 (1988)

    - English Language Arts, Grades 9-12 curriculum guide (1987):
        - the "Rationale" (p. 3) for the guide and the "Research Basis" (p. 31)
        - the "Goals for the Teacher" (p. 4)
        - the "Objectives for the Student" (p. 5)
        - the "Level of Engagement" for each grade (pp. 10, 44, 65, 87, 109)
        - the "Instructional Emphasis" for each grade (pp. 11, 44, 66, 88, 110)
        - the possible materials suitable for each grade (pp. 22, 48, 68, 93, 113, 152, 162, 172, 179)

    - Related Manitoba Education and Training publications:
        - Curriculum guides
            - -- English Language Arts, Middle Years (1982)
            - -- Drama 105, 205, 305 (1990)
            - -- Social Studies: K-12 Overview (1985); Grade 9 (1987); Grade 10 (1989); Grade 11 (1988); World Issues, Grade 12 (1990)
            - -- 7-9 Art (1983); Art 100, 101, 200, 201, 300, 301 (1988)

        - Support documents
            - -- English Language Arts, Senior Years (9-12) curriculum support document (1991)
            - -- Language Arts Skills K to XII (1976)
            - -- Small Group Work: A Practical Guide (K-12)
            - -- Challenge: Sourcebook for Gifted Education (1989)

- Manitoba Textbook Bureau Catalogue (listings and annotations)

- Material contributed by students (e.g., reading repertoires, portfolios, writing folders)

2. What resources are available for use in the classroom?

   - materials available in the school, acquired through publishers, and supplied by sources free-of-charge;
   - materials, resources, and expertise provided by the teacher, the students, and the community;
   - resources provided by libraries (e.g., university, college, public, Manitoba Education and Training libraries);
   - resources provided by agencies, organizations, and institutions (e.g., National Film Board, CBC, IBM, government departments);
   - publications from professional organizations (e.g., National Council of Teachers of English [NCTE], Manitoba School Library Audio Visual Association [MSLAVA], Manitoba Association of Teachers of English [MATE], Canadian Council of Teachers of English [CCTE], International Reading Association, Manitoba Reading Council).

3. What knowledge is needed of each particular class?

   - knowledge about the students in the class;
   - awareness of whether the students know each other;
   - awareness of whether the course is taught in a semester and, if so, whether in the first or second semester, and of the interval between the students' previous and current studies in English Language Arts;
   - awareness of what proportion of the 120 hours is available for instructional time.

4. What resources are available to aid in professional development?

   - courses and in-services;
   - consultation with fellow teachers and educational consultants;
   - journals and books;
   - past experience with language, evaluation, and the implementation process;
   - personal goals for the year;
   - assessment of past experience in teaching the course;
   - membership in professional organizations (e.g., MATE, CCTE).

GETTING TO KNOW THE CLASS

The teacher should diagnose the strengths and weaknesses of the students as quickly as possible and begin forming goals for the class as a whole so that a logical sequence of activities can be developed. Although diagnosis is a year-long process, it is particularly urgent at the beginning of the year.

1. What are the purposes of the initial few classes?

    - to establish a climate of trust and risk-taking;
    - to provide students with opportunities to get to know each other;
    - to provide opportunities for students and the teacher to get to know each other;
    - to establish general expectations;
    - to get a sense of the class attitude;
    - to adapt managerial strategies to suit the particular class;
    - to begin diagnosis of the class strengths and weaknesses.

2. How can these functions be facilitated?

    - by providing a sufficiently wide variety of short listening, speaking, viewing, reading, writing, literature, and language activities to gain a comprehensive understanding of the students' abilities, needs, and interests;

    - by ensuring that activities involve a variety of purposes, situations, audiences, content, vehicles, styles, forms, and thinking skills;

    - by fostering interaction in which students use language to get to know each other and the teacher;

    - by observing and evaluating performances across a range of activities, with the purpose of discovering the students' abilities and of setting short-term goals to promote growth;

    - by continually adjusting activities, even at this early stage, to meet the needs of the class, of groups within the class, and of individuals;

    - by providing the necessary teaching or review of skills;

    - by assisting students to evaluate themselves through reading and viewing repertoires, writing portfolios, journals, listening logs, and self-assessment checklists;

    - by helping students establish a sense of self-confidence and ownership of growth.

ONGOING INSTRUCTION: THE SEQUENCING OF ACTIVITIES

What is a sequence?

In order to foster the greatest possible integration of listening, speaking, reading, writing, and viewing activities into the study of literature and language, the sequence has been chosen as the basic instructional format, rather than the more traditional unit approach.

A sequence is simply a succession of parallel and/or overlapping activities carefully designed to give the student a sense of progression, rather than a feeling of working on a series of isolated skills or topics.

Sample sequences are provided at the end of each grade-specific chapter in the English Language Arts, Grades 9-12 curriculum guide. Examination of these sample sequences will indicate the need for supplying three basic types of experiences for the students:

- individual competitive strategies (either teacher-inspired or student-devised);
- cooperative strategies (mixtures of individual and small-group activities devised by the teacher);
- collaborative strategies (mixtures of individual and small-group activities designed through collaboration between student and student, and between student and teacher).

Current research suggests that collaborative strategies are the most efficient for promoting individual growth in the classroom, but on occasion there is still a place for the more traditional competitive and cooperative strategies.

At any given point in a semester or year, the students will be involved in several sequences, some long-term and ongoing, others short-term and more specific. Since the students will have been involved in the planning of these sequences of activities, there should be no problem in keeping track of what is being done and why.

Just as it is important to have both activities which overlap or intersect and activities which run parallel to each other in any single sequence of activities, so it is essential to have some points at which sequences intersect one another (i.e., overlap each other) so that the students can perceive that they are involved in creating a complex interrelationship of skills, topics, and strategies.

Having established goals for the program of studies in a particular class, determined on the basis of observations made during initial activities with the group of students, an instructor will then turn to the task of devising a pattern of sequencing.

An important preliminary step in this process is outlined in the three integration charts supplied as a suggested way of determining the range of skills, themes, and genres to be embedded in the sequences across a year or across the senior years.

AN INTEGRATION MODEL FOR A THEMATIC, GENRE, OR SKILLS APPROACH

Prior to formulating sequences for the learning continuum in a particular grade or semester, teachers may find advantage in brainstorming, either individually or with groups of colleagues, a number of charts in a format comparable to those presented on the following three pages.

Such a process could ensure that a particular theme, genre, or skill is approached through a variety of strategies over a period of several semesters, and in roughly the time allotments suggested in the charts. In other words, the suggested time allotments refer to a longer period of time than one sequence, or even one semester or grade level.

Since the development of a skill and growth in understanding and appreciation of a theme or genre are long-term processes, the strategies suggested below would need to be integrated in a number of sequences across several years; they are not meant to be approached as one sequence or unit. The value of charts such as these lies in serving as a checklist to ensure that the topic, genre, or skill is approached a number of times in a variety of ways. Generating such charts in collaboration with colleagues would ensure that students continue to use a variety of strategies, even when moving from one instructor to another. The strategies in these charts are not grade-specific; they must be adapted to the level of engagement and instructional emphasis for a particular grade.

The following three charts can be used as a model for determining the range of themes, genres, and skills to be integrated into a sequence across one year or across the senior years:

- The Theme: Growing Up
- The Genre: Poetry
- The Skill: Comparing and Contrasting

THE THEME: GROWING UP

LISTENING 20%

- Use a recording of a person's observations on growing up (e.g., Bill Cosby's) as a springboard to student discussion and research. The assignment could involve interviews with parents and grandparents to gain an understanding of how some aspects of growing up have remained constant over the years while other aspects have changed dramatically.
- Help students to prepare carefully thought-out questions for use in an interview with an elderly person in the community, showing students how to digress from the planned line of questioning in order to take advantage of serendipitous moments in the interview.
- If the interview suggested above has been taped, ask the students involved to edit the tape and prepare a coherent and provocative production to be shared with classmates as a springboard to further assignments on the theme. Have the students experiment with musical background or bridges, sound effects, and poetic inserts, all the while taking care not to distort the intention of the original response given by the elderly person.
- Show students how to prepare an interest inventory as a prelude to interviewing a wide range of persons at several age levels. Discuss how the interests (and/or values and goals) shift as a person matures.
- Using the information gained through the preceding exercise, have students devise a number of formats for presenting their findings (e.g., dramatizations).
- The same assignment could be undertaken on a smaller scale by having students administer the interest inventory only to the grade below and the grade above their own.

ORAL LANGUAGE 20%

- Have students role-play a person, preferably themselves, who has lived a long and full life and whose triumphs and tragedies have led to wisdom which is to be passed along to grandchildren. Have students experiment with a variety of formats for passing this information along, some of which will involve oral presentations (e.g., an interview format, or a rocking-chair fireside chat).
- Have students prepare, perform, and tape a commentary in a style similar to those given on many radio stations on the "unsung" qualities of contemporary young people, keeping in mind a specific audience and interest level. Show students how to use persuasive techniques in their presentations. Play the tapes back to the class, and discuss the relative merits of each presentation in convincing the intended audience of the merits of contemporary youth.
- Choose a suitable short story, and have several small groups of students prepare a radio dramatization of the story, showing students how to incorporate sound effects, musical bridges, cross-fades, and other technical tricks into their presentations. Have two versions of the dramatization presented, one to be heard in one sitting, and the other to be serialized over several sittings. Following the presentation of the two versions, have students analyze the relative impact of each.
- Using make-up and other visual cues such as costumes, have students prepare a series of consecutive reminiscences on one incident from their childhood to show how the recollection of an event changes with the passage of time.
- Have students dramatize scenes which show how science fiction authors have dealt with the process of growing up. Discuss their use of science in the various selections chosen.

READING 25%

- Have students assume the role of a teenage character from a story or novel recently read by the class, and have them write a week's diary entries, staying in character at all times.
- Have class members collect evidence for a discussion of the ways in which the experience of growing up is treated in cartoons, situation comedies, the comics, movies, and advertisements. Help students to cite reasons why growing up is seldom treated as convincingly in these formats as it is in the literature studied in the course.
- Have students compile an anthology of poems, short stories, and plays that deal with growing up, and have them compare the experiences of either authors or lead characters to determine what elements, if any, are common to their backgrounds.
- Using these same stories, poems, and plays, have students try to determine what role such literary techniques as irony, diction, and foreshadowing play in transmitting the quality of the growing-up process to the reader or viewer.
- Using stories by several authors, help students discover what differences are apparent between actual re-creations of the growing-up experience and reminiscences based on an original experience. Ask students to experiment with both approaches themselves.
- If possible, have students interview local authors and writers to determine how their current values and attitudes have been shaped by their childhood experiences.
- Have students compare the ways in which different authors use idiom to convey the characteristics of the adolescent. Discuss with students the difficulties an author faces in avoiding language/idiom which will date the literature (e.g., analyze with the students what Salinger has done in creating a memorable but undated way of speaking for Holden in Catcher in the Rye).
- Have students analyze the approach to a current topic taken by a national "teen" magazine compared to that taken by the press.

WRITING 35%

- Have students prepare and conduct a wide-ranging survey on a topic of interest to young people. Show them how to compile and analyze their results, and how to turn these findings into a series of newspaper articles. Demonstrate how to document the articles with charts, graphs, illustrations, and other appropriate visual aids. If feasible, have the articles published in the school newspaper, the local press, or a news magazine especially created for distribution to other classes.
- Have students write letters to the editor of either the school newspaper or the local press expressing their views on a matter of concern to youth. Show students how to suggest that the topic should be of concern to the wider community as well since it affects a major segment of the local population (i.e., the youth). Show students how to check their arguments for fallacious reasoning and proper documentation. Have students select several letters they feel merit publication, and submit these to the press.
- Have students individually collect a compendium of "oddities in the news" items, and then pretend that these experiences actually happened to the same person but at different stages of his/her life. Have them write a biography or autobiography of the person, being as humorous as possible, and keeping in mind an intended audience and interest level.
- Have students rewrite a short story or a portion of a novel, using a different point of view than that used in the original work. Assist students to determine which factors in the story and which techniques used by the author are actually dictated or at least influenced by point of view.
- Have each student create a short story dealing with an injustice done to a young person by his/her peers. Have students share their work with each other and then revise their work in light of the responses from their peers.
- Have students create a number of advertisements specifically designed to appeal to young people. Assist students to explore a number of ways in which the impact of advertising can be heightened, including outright distortion of the truth.

THE GENRE: POETRY

LISTENING 20%

- Select several quality recordings of poetry readings, including some in which poets read their own work. Have students listen for ways in which the readings by professional readers or actors differ from the readings by poets themselves, and discuss with the students what might account for differences in interpretation and performance.
- Choose a videotape of a poetry reading, and have the class listen to the reading first without the picture, and then with the picture. Have students account for any differences in impact between the two presentations, including the possibility that the visual component actually distracts from the listener's ability to formulate a response to the poem being read.
- Have students listen carefully to the reading of a poem which they have found difficult to interpret on first reading. Discuss with them why it is often possible to "catch" the meaning of a poem from an oral reading, and show them how they can use this fact to their advantage by making their first approach to a poem an aural experience.
- Select several poems for which it is possible to have different but equally valid interpretations. Divide the class into small groups and have them convey their interpretations in oral presentations, followed by discussion among the listeners of what cues enabled them to "receive" the interpretation being presented.
- Have students form a reading choir made up of a range of voice types and pitches. Then ask students to prepare choral readings of several poems, experimenting with various formats and distribution of voices to the lines of the poems in order to bring out different interpretations.

ORAL LANGUAGE 20%

- Pair students in the class and have them choose a poem to be read aloud to the class by one partner while the other interprets the poem in movement. Initially the students will choose largely narrative poems, and interpret them quite literally, but with encouragement they will gradually move toward more abstract poems accompanied by appropriately abstract movements. In this exercise students will have to pay particular attention to reading speed, ensuring that it is not only appropriate to the poetic content but also attuned to the partner's movements.
- After choosing a suitable poem and analyzing its theme or central image, have students further explore the theme/image through role-playing and improvisation. Ask students to find a wide variety of situations in their role-play, with increasingly sophisticated responses to the central idea.
- Have students compile an anthology of poems which they find particularly interesting in terms of texture. Have them share their responses to the poems, discussing how these responses are affected by such factors as alliteration, assonance and sibilance, and onomatopoeic diction.
- Assist students to create choirs consisting of interestingly varied voices in preparation for choosing poems particularly suited to choral reading. Demonstrate how to create a sound composition from a poem by using such effects as antiphonal or challenge/response formats. Tape the performances for presentation to other classes.
- Choose some documentary film footage in which much of the effect comes from mood music, and have students search out poetry which could be substituted for the background sound and still create essentially the same mood in the viewer.

READING 25%

- Require students to read a wide variety of poems by different poets dealing with the same theme or topic, and have them compile a compendium of memorable quotations on the theme/topic, with an appropriate index and organizational format.
- After discussing the value of annotations, have students work individually or in small groups to prepare annotations for a selection of poems by one author.
- Alternatively, have students prepare paraphrases of the same poems, or a set of study questions for the poems.
- Have students examine a number of poems which gain their emotional impact through skillful use of what T.S. Eliot calls the "objective correlative." Have students attempt to formulate "objective correlatives" for some of the emotions commonly felt by adolescents, and discuss the relative effectiveness of the various suggestions.
- Attempt to convey to students the value of "reading aloud silently" in order to experience the sounds and textures of poetry without actually articulating the poetry out loud.
- Taking advantage of students' natural instinct to create meanings, have several groups of students interpret some nonsense poems made up largely of onomatopoeic phrases and sound clusters. Compare interpretations and discuss how the meanings were created in the readers' minds.
- In light of the poet's suggestion that a "poem should not mean/But be," have students celebrate the existence of certain poems by using them as evidence in support of a project or thesis. Discuss ways in which poems could be used as evidence.
- Since much of the appeal of poetry comes from the compressed language it uses, have students make a collection of particularly memorable "compressions." Ask students to demonstrate the power of compression by having them compare an original with a paraphrased version of the same idea. Compare the length of the two versions, and the impact of each version on the reader.

WRITING 35%

- Have students choose narrative poems as source material for short dramatic scripts or interludes which can be presented to the class either as readers theatre or small staged productions. Discuss the impact of the original poem as compared to the dramatization.
- Indicating to students that they are to create verse rather than what is normally called poetry, have students compile a personal anthology, illustrating their own creations with appropriate drawings, photographs, and quotations from other writers. Make these personal anthologies available to other students through the school library.
- Encourage students to keep small notebooks of observations, as poets of the romantic period did. Demonstrate how such jottings become the inspiration for creative writing, particularly the creation of poetry.
- Choosing a tune with strong rhythmic progressions, and preferably one with a chorus, have students substitute new lyrics in order to create a "signature song" for a lead character from one of the plays or novels they are currently studying (e.g., Hamlet or Duddy Kravitz, Romeo or Lennie).
- Have students explore the genre of epic poetry by showing them that the great tellers of myth and legend have a repertoire of techniques they use repeatedly. Then ask students to create their own mini-epic based on an historic character from their own area (e.g., Louis Riel or Cuthbert Grant).
- Have students experiment with nonsense verse, or with parodies of infamous pseudo-poems along the lines of John Frederick Nims' parody of Joyce Kilmer's "Trees."
- Have students paraphrase short portions of the King James Bible, noting how much of the power and grandeur of the original is lost in paraphrase, even when the "translation" is done by professionals such as the writers who produced Good News for Modern Man. Discuss with the students why paraphrase seldom retains the impact of the original, but is useful nonetheless.

THE SKILL: COMPARING AND CONTRASTING

LISTENING 20%

- Have students videotape several candidates running for political office, or several newsdesk anchorpersons, or several talk show hosts, and carefully analyze such factors as tone of voice, body language, handling of hecklers, use of props, choice of language, rapport with audience, and dress. By comparing and contrasting the speakers, students should assess the relative effectiveness of each.
- Have students tape both the radio and television coverage of an event or topic in order to compare and contrast the techniques used by the two media, paying special attention to the advantages and limitations of each, and the differences in approach required by the respective vehicles.
- Alternatively, have students work in small groups to adapt a portion of a short story for a film script, and then for a radio script, helping them to understand what changes in format and approach are necessitated by the differences in the media. If the assignment is followed through to the performance stage, have students assess the relative effectiveness of the two media in bringing out the intentions of the short story author.
- Have several students prepare an interpretation of the same material (e.g., a poem, reminiscence, editorial, or similar short piece) and then tape the various individual presentations. Discuss the differences in interpretation and how these differences affect the presentation of the material.
- Alternatively, have students find several recordings of the same material by various professional performers (e.g., the poet himself/herself and several others reading a poem). Discuss with students the techniques a listening audience must use in order to become an active participant in the communication of meaning and intention.

ORAL LANGUAGE 20%

- Using either live speakers or quality recordings, have students compare a number of dialects with regard to register, uniqueness, ease of translation, inflection, and colour. Discuss the strengths and limitations of dialects used by various members of the local community, as well as those of other regions.
- Devise with students a number of ways of approaching a poem or other written piece (e.g., a feminist approach, a psychological approach, an economic approach), and then divide students into groups and have them prepare readings of the material bringing out the particular approach assigned to their respective groups. Discuss the value of diversity and the techniques of oral language used to enhance a particular interpretation.
- Have several small groups of students improvise on the same theme or topic, allowing them to choose their own formula or approach. Following the improvisatory performances, discuss the strengths and weaknesses of the various approaches in communicating the theme or topic to the audience.
- Divide the students into several small groups and ask them to work through an exercise in which they are required to come to a consensus on ranking items in a list (e.g., the relative importance of ten criteria used by students in choosing a part-time job). At several points in the exercise, small groups will join together to form increasingly larger groups, reaching a consensus after each re-grouping.
- Alternatively, have students work through a simulation game such as the NASA exercise, and then discuss with them the techniques of comparison and contrast which are necessitated by such a format.

READING 25%

- Have students, either individually or in small groups, compare and contrast several similar reference works such as encyclopedias in order to assess such factors as ease of use, quality of indexing and cross-indexing, coverage, date of publication, quality of illustrations, layout, and whatever other factors the students feel might affect the usefulness of the works under consideration.
- Have students practise adjusting their reading speed and intensity, using a variety of materials of varying difficulty. Demonstrate for students how to adjust rate and focus to reflect the reader's purpose and the content of the material. Include both skimming and scanning in the practice.
- Discuss with students the different reading skills required for interpreting literature, history, mathematics, and science textbooks. Show students how the differences in reading approaches parallel the differences in thinking skills required for the various disciplines.
- Have students compare and contrast the patterns of organization found in several short stories they are studying (e.g., cause and effect, flashback, analogy, temporal sequence). Have them pay special attention to the manner in which choice of organizational pattern affects such aspects of the short story as characterization, atmosphere and mood, conflict, plot, and motivation.
- Have students analyze the vocabulary of several pieces of literature by the same author, and ask them to correlate choice of vocabulary with characterization, theme, mood, and whatever other aspects of the material seem relevant to such a correlation.
- Have students read some material written in standard English, and then have them translate this material into colloquial English or slang, and then into very formal register, paying special attention to the contrast between the denotative and connotative meanings of the diction being used in the "translations." Discuss the differences in impact of the various registers on the reader.

WRITING 35%

- Have students write reviews for the class or for the school newspaper comparing several recent movies on the same theme, or for the same type of audience. Alternatively, have students compare several movies with the same lead actor/actress, or several television shows with the same theme, or several episodes of the same television series.
- Alternatively, have students compare several recordings by the same artist, or recordings of the same song or other material by several different groups.
- Have students compare and contrast the roles played by several major characters in a novel, or the roles played by several similar characters in different novels.
- Alternatively, have students compare the impact of several poems on the same theme written by different authors across several centuries, or have them compare the impact and role of setting in several short stories or novels.
- Have students write a short narrative in which the controlling mode of development is comparison and contrast. Explore a number of ways of varying this basic pattern of organization in short narrative.
- Have students compile an anthology of materials demonstrating how poets from different centuries and different cultures have dealt with the same basic human themes.
- Have students create a dramatic work involving several contrasting characters, with the contrast being heightened by differences in age, educational background, birthplace, attitudes and values, interests, and goals.
- Have students discuss the impact of comparison/contrast as an organizational pattern. Compare this pattern to other patterns such as analogy and definition. If possible, find materials in which the same event or topic has been approached in several different ways and compare the effectiveness of each pattern or organization.
- Compare for students the relative effectiveness of several different approaches to writing an essay.

Once a teacher or a group of colleagues has decided on the emphases and the range of activities to be embedded in the sequences, attention can be directed to the actual sequences of activities. This is the point at which an appropriate amount of student input and collaboration can give the class a sense of ownership in the course of studies for the semester/year.

The goals for the program of studies in a particular class will be determined on the basis of observations made during the first few classes, such as:

- the mix of students (cultural and community backgrounds);
- the range of abilities;
- the amount of special attention needed.

On what is a sequence of activities based?

- Goals:
    - short-term goals chosen in light of the "Level of Engagement" and the "Instructional Emphasis" for each grade, as specified in the English Language Arts, Grades 9-12 curriculum guide;
    - goals that are clear both to the teacher and the students;
    - an awareness of how each activity, resource, short-term goal, and evaluation strategy relates to the long-term goal;
    - goals set by students;
    - a differentiation between what students could be directed to learn and what they need to be taught;
    - a consideration of whether students have previously been taught how to make use of their knowledge and thinking skills.
- Student Experiences:
    - an awareness that students have a range of experiences from which to draw;
    - an understanding that the wide range of student experiences is an asset that can be used effectively in program planning and in practice;
    - a recognition of deficiencies in student experiences and a consideration of these gaps in class preparation;
    - an acknowledgement of different kinds of experiences (i.e., real, vicarious, thinking, language, imaginative/creative).
- Materials:
    - materials chosen in light of the "Level of Engagement" and the "Instructional Emphasis" for each grade level, as suggested in the curriculum guide;
    - an awareness of student background and experience;
    - the relationship of materials to goals, both short-term and long-term;
    - flexibility in allowing students to choose their own materials;

- materials from previous grades and materials used earlier in the year in order to build a repertoire of language experience;
- an awareness that an increase in the level of complexity of the materials may result in a decrease in the sophistication of language use.

- Student Activities:
  - student activities chosen in light of the "Level of Engagement" and the "Instructional Emphasis" for each grade level, as suggested in the curriculum guide;
  - student activities sequenced on the basis of short-term goals to ensure growth in language use; that is, listening (p. 7), speaking (p. 8), reading (p. 8), writing (p. 9), literature (p. 7), knowledge about language (p. 7), thinking skills (pp. 5, 36), and social skills (p. 37);
  - an emphasis on what the students will be doing rather than on what the teacher will be doing;
  - familiarity with various ways of organizing lessons;
  - an awareness that sequencing is a complex process of co-ordinating linguistic and content goals, cognitive skills, and social skills;
  - the concept of sequenced rather than dead-end activities;
  - an efficient mix of individual, small-group, and whole-class activities;
  - knowledge of the prerequisite skills and experiences needed to carry out the sequenced strategies being built into the sequence of activities;
  - a consciously planned sequence of activities in which a variety of goals (e.g., language, literature, cognitive, affective) are exercised simultaneously;
  - an understanding that skills are best learned in a real language context;
  - an awareness that a sequence is planned to enable each student's abilities to grow through positive risk-taking;
  - flexibility and an allowance for serendipitous moments;
  - a balance between process and product activities;
  - activities which incorporate a range of formative evaluation by self, peers, teachers, and others.

- Assessment:
  - continual observation and awareness resulting in modifications to meet changing situations in the class;
  - assessment of the appropriateness of the goals, resources, student activities, and evaluation strategies for members of the particular class.

In an integrated program the teacher is free to choose one of the language modes, literature, or language study as the starting point for any sequence. Activities in one area, however, could serve as an introduction to another area (e.g., an exploration of idioms could function as an introduction to the initial reading of Romeo and Juliet). By careful sequencing, includng both parallel and overlapping activities, the teacher can deal with all the areas of the program in the same amount of time required to teach only one or two areas in a non-integrated program. (See the sample sequences for each grade level in the English Language Arts, Grades 9-12 guide.)

ASSESSING THE SEQUENCES

The following chart has been devised to assist teachers in assessing either a single sequence or a succession of sequences. It is intended to serve as a checklist for monitoring balance and emphases in the sequences being used in the classroom.

The format of the chart is not meant to suggest a vertical hierarchy or any horizontal progression from least desirable to most desirable. Imposing any priorities is the task of the instructor, and should be done in light of student needs and the "Level of Engagement" and "Instructional Emphasis" suggested in the curriculum guide for a specific grade level.

isolation		integration
skill		content
oral		written
receptive		productive
unstructured/informal		structured/formal
intensive		extensive
corrective	developmental	enrichment
cognitive		affective
prior experience	reinforcing experience	new experience
teacher as audience	self as audience peer as audience	public as audience
personal response		informed response
language use		knowledge about language
expressive use	artistic use	transactional use
teacher-generated activity		student-generated activity
teacher-generated idea		student-generated idea
process		product
learning	practice	production
individual activity	small-group activity	whole-class activity
competitive activity	cooperative activity	collaborative activity
teacher as facilitator		teacher as collaborator
class text		various sources
teacher-supplied material		student-supplied material
teacher evaluation	peer evaluation	self-evaluation
evaluation		grading
formative evaluation		summative evaluation
single focus/purpose		multiple focus/purpose

ASSESSING THE YEAR'S WORK

After the year's work has been completed, teachers should reflect on the successes and failures of the course for the purpose of promoting professional growth and making adjustments for the next class of students. This process should include an assessment of whether:

- students have experienced growth in:
  - the ability to use language effectively in a variety of ways;
  - the ability to reflect and respond maturely and imaginatively;
  - knowledge about language;
  - the ability to think, plan, and work independently;
  - the ability to think, plan, and work in small groups;
  - awareness of how to enhance the learning process;
  - self-confidence and willingness to take risks;
  - cognitive, affective, and social skills;
- the teacher has experienced growth in:
  - the ability to analyze activities which did not proceed according to expectations;
  - the ability to judge the strengths and weaknesses of students;
  - the ability to communicate with students on a one-to-one basis;
  - awareness of what to change for the next class of students;
  - awareness of necessary additions to teacher repertoire;
  - awareness of professional development needs;
  - competence as a result of the year's work, student activities, and consultation with colleagues;
  - a sense of satisfaction as a result of the year's work.

Where sequences have been used as the basic format of instruction, the teacher should assess the sequencing not only in light of the emphases laid out in the preceding chart, "Assessing the Sequences," but also in light of the students' perceptions of the sequencing. In other words, assessment should address the extent to which students have experienced a sense of progression and growth, and to what extent they have developed a repertoire of skills and strategies as a result of carefully sequenced exposure to those skills, topics, and techniques through a variety of increasingly sophisticated strategies and activities.

DEVELOPING LANGUAGE THROUGH LITERATURE

> Informed encounters with literature perceived as art cannot be expected to add to the store of verifiable knowledge; nor can they be expected to redeem those who experience them, to make readers better, wiser, more humane. They may, however, enable individuals to break through conventional mental and emotional sets which stifle inquiry and hinder growth. Releasing imaginative activity, they may stimulate self-reflectiveness and, with it, self-creation. They may, by communicating an awareness of the momentousness of being human and responsible, arouse those who try to form their own experience, to pursue meaning--in fact, to learn. (Greene, 1968, p. 22)

For the purposes of this support document, the definition of literature has been broadened to include all forms of communication which go beyond the purely transactional: film, television, radio, magazines, newspapers, song lyrics, cartoons, comic strips, and student writing. The purpose of Language Arts instruction is to move students toward an appreciation of artistry and excellence in all forms of human communication.

A definition of aesthetic creation as the transmuting of human experience into symbolic and expressive form, will take students beyond content toward an understanding of how form, arrangement, and technique create a sense of what it is like to be alive at a particular moment. In responding to an artist's message about the human condition, viewers, readers, or listeners recreate the form of the work of art, informing it with their own subjectivity, consciousness, and inner world.

Approaching the study of literature from this perspective has several implications for the classroom teacher. Responding to literature becomes an active, synthesizing process of understanding what is made uniquely possible through literature, described by Greene as meaning and order emerging from patterns of chaos. The teacher's task is to challenge students to respond to the literary experience with "all pores open and all nerves raw."

Students need to learn to differentiate between reading for information and reading for imaginative experience. This can be achieved, at least in part, by moving well beyond the traditional emphasis on content, recognizing that content cannot be abstracted or paraphrased without significant distortion. Teachers need to help students understand that content emerges from the interaction of form, arrangement, and technique.

A factor to remember is that knowledge of critical terms and conventions is important only insofar as it deepens the understanding and appreciation of an artist's achievement, and facilitates the sharing of responses. Students can appreciate, for example, that knowing only the rules of golf or the techniques of chess when watching a football game is necessarily confusing, frustrating, and unrewarding. They should, however, also be able to see that a recognition of the potential and limitations inherent in conventions and rules generally increases the appreciation of any achievement in whatever field of endeavour.

Teachers should further keep in mind that it is relatively simple for students to define a concept (such as irony), but to reach the sophisticated appreciation attained by adults is a slow and incremental process of continual exercise in the application of that concept.

In choosing literary works for study, teachers should apply such criteria as complexity, density, unity, intensity, levels of meaning, patterns of balance or harmony, and appropriateness for level of engagement and instructional emphasis. The single most important criterion might well be the degree to which the diverse elements of human experience have been shaped into an artistic whole, however disparate. The selected literature should, therefore, include a diversity of experiences in which images of greatness and grandeur are balanced against those of wasteland, emptiness, and chaos. The latter images are often more closely related to a student's own experiences than those traditionally presented in literary classics.

A teacher's responsibility is to expose students to literature that will foster the development of an increasingly wider and deeper range of responses: ethical, aesthetic, analytical, intellectual, emotional, imaginative, social, and shared. Of these, perhaps none will be a greater challenge than the emotional or affective response. Throughout the program of studies, teachers should assist students to move from purely personal responses to increasingly informed responses, without ever minimizing the importance of the personal element.

One means of raising students' consciousness about the range of responses that can be brought to literature is to develop reading, viewing, and listening repertoires (see "The Repertoire Log" later in this chapter). Too often students move on from a work of literature thinking they have "finished" their study of the piece; in other words, teachers have failed to get them to see the piece of literature as a component in a growing repertoire of reading and viewing, to be enjoyed repeatedly and used in future assignments. Students need to be shown how they can experience works of literature anew as they themselves grow in perception and experience. By providing students with the opportunities to realize the joy of rediscovering works they have previously studied, teachers promote reading as a lifelong process of rediscovery.

THE LITERATURE PROGRAM: PROGRAM GOALS

Through their experience with a wide range of literature, students should:

- develop a repertoire of reading, listening, and viewing which will allow them to respond to a variety of human experiences and enjoy effective expressions of human experience;
- appreciate the power of literature to communicate and create experience, and to evoke a range of responses;
- develop an awareness of the breadth of literary forms and purposes.

THE LITERATURE PROGRAM: SPECIFIC GOALS

As a result of the senior years literature program, students should:

- increase their understanding of various literary uses of language;
- recognize a literary work as a reflection of its time and place;
- increase their understanding and appreciation of a variety of cultures and perspectives;
- increase their awareness and understanding of various literary forms and genres, and their contribution to literature as a whole;
- increase their awareness and understanding of literary techniques, conventions, organizational patterns, and elements, and how these interrelate to form unique works of literature;
- deepen their own personal response to literature while moving toward a more objective, analytical response;
- become acquainted with the literature that forms a part of their unique heritage as Canadians and as Manitobans;
- gain confidence in their ability to choose and to evaluate works of literature which will deepen their knowledge of their individuality and their common humanity;
- develop a sense of the historic continuity of literature, and an appreciation of the ways in which literary expression has changed through the years in response to a variety of influences;
- develop language skills enabling them to share their responses to and interpretations of literature;
- exercise those language skills which give imaginative shape to experience;
- explore the relationship between author and material, and between author and reader/viewer/listener;
- compare the relative effectiveness of various techniques of presenting material in the literary mode (i.e., analyze differences in style, content, and format as governed by choice of vehicle and form of presentation);
- recognize the role of literature in shaping, reflecting, interpreting, and maintaining a cultural framework for both society and the individual;

- increase their understanding and appreciation of the variety of uses to which literature can be put;
- recognize that form and content are inseparable, and that meaning emerges from the interaction between form and content.

THE LITERATURE PROGRAM: INSTRUCTIONAL PRINCIPLES

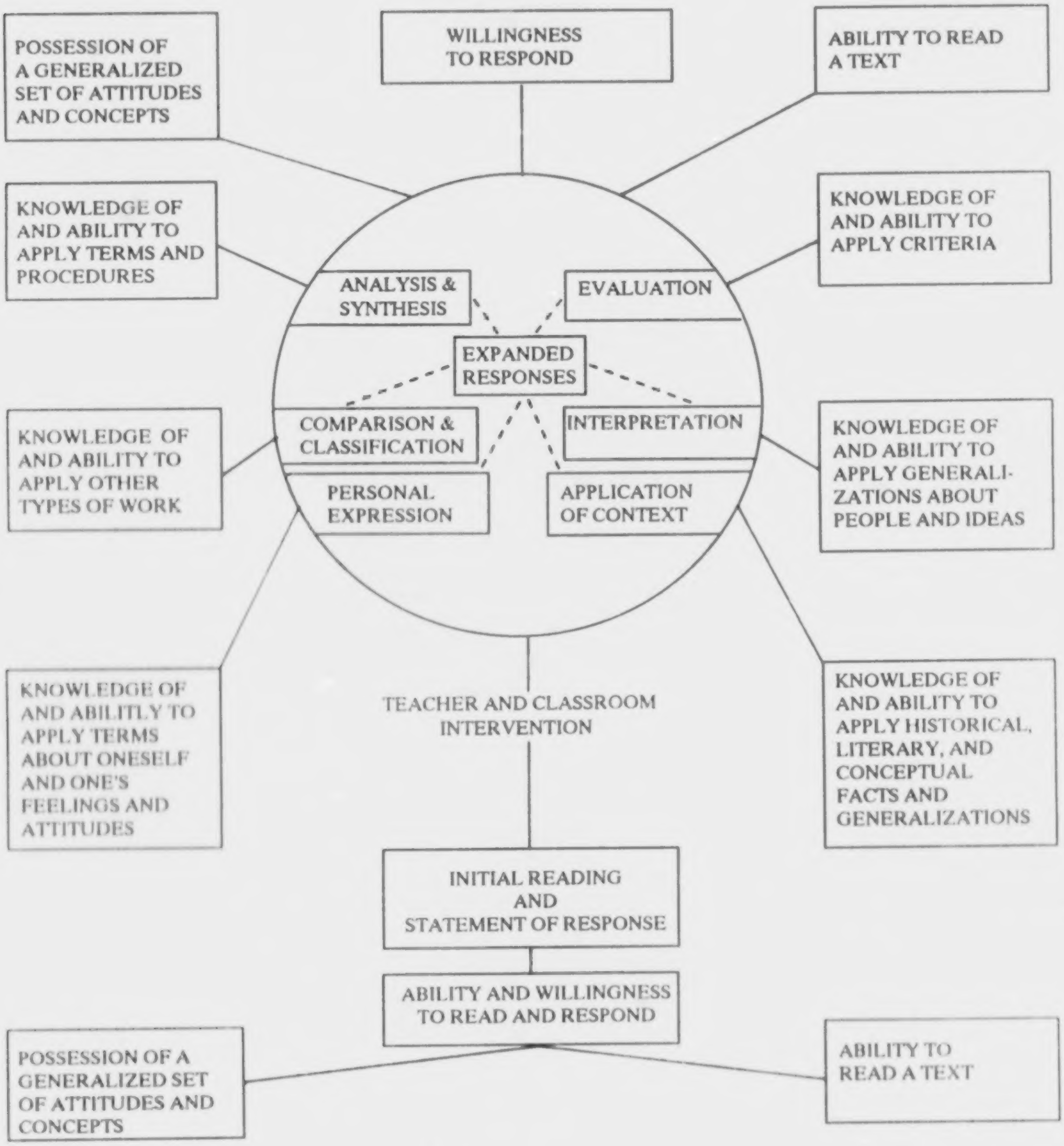
Through a variety of materials chosen for whole-class, small-group, and individual study, and through individualized assignments, each student should be encouraged to expand and refine the range of responses that can be brought to works of literature. Moreover, by emphasizing the development of reading, listening, and viewing repertoires teachers can suggest a sense both of the uniqueness of literature as a form of expression and of the pervasiveness of literature in everyday life. Maintaining a reading/listening/viewing log from year to year would greatly facilitate students in building a sense of repertoire. A detailed discussion of other criteria entailed in choosing materials for a coherent literature program in the senior years appears on page 22 of the English Language Arts, Grades 9-12 curriculum guide.

The student's first experience with any work of literature should be a celebration of the work. Whether or not that initial response is shared, either with peers or the instructor, should ultimately be the decision of the student, whose right to silence must be respected. The instructor can, however, model increasingly sophisticated and creative ways of responding to experiences encountered in literature, and through this modeling suggest the additional excitement of discovery derived from sharing one's personal responses with others. (For a further discussion on modeling, see the "Strategies" section of this chapter.)

In a monograph entitled "Literary Criticism and Educational Measurement: Toward a Framework for Curriculum," Alan C. Purves (1973) suggests numerous categories for the questions one raises when sharing responses to literature in the classroom: personal expression, interpretation, comparison and classification, analysis and synthesis, evaluation, and application of context. (The Purves model of instruction and evaluation in literary response is reprinted on the following page.)

Patrick Dias and Michael Hayhoe, in a book entitled Developing Response to Poetry (1988), survey research in and theory of literary criticism. They respond to the existing body of research and theory by developing "Responding-Aloud-Protocols" in which small groups of students collaborate in recreating a work of literature (see pages 22-23). Proponents of these protocols acknowledge the importance of personal response in the process of determining meaning by according authority to readers, listeners, and viewers, both as individuals and as group members. Dias and Hayhoe recognize the central fact that individuals cannot read, listen to, or view material from the standpoint of someone else's agenda; knowing something for oneself is not the same as being told, or as being guided to a prescribed answer. According to Dias and Hayhoe, literature is continually precipitating out, and then redissolving; teaching with the intent of imparting information rather than

THE PURVES MODEL OF INSTRUCTION AND EVALUATION IN LITERARY RESPONSE


POSSESSION OF A GENERALIZED SET OF ATTITUDES AND CONCEPTS
WILLINGNESS TO RESPOND
ABILITY TO READ A TEXT
KNOWLEDGE OF AND ABILITY TO APPLY TERMS AND PROCEDURES
KNOWLEDGE OF AND ABILITY TO APPLY CRITERIA
ANALYSIS & SYNTHESIS
EVALUATION
EXPANDED RESPONSES
COMPARISON & CLASSIFICATION
INTERPRETATION
KNOWLEDGE OF AND ABILITY TO APPLY OTHER TYPES OF WORK
KNOWLEDGE OF AND ABILITY TO APPLY GENERALIZATIONS ABOUT PEOPLE AND IDEAS
PERSONAL EXPRESSION
APPLICATION OF CONTEXT
KNOWLEDGE OF AND ABILITLY TO APPLY TERMS ABOUT ONESELF AND ONE'S FEELINGS AND ATTITUDES
TEACHER AND CLASSROOM INTERVENTION
KNOWLEDGE OF AND ABILITY TO APPLY HISTORICAL, LITERARY, AND CONCEPTUAL FACTS AND GENERALIZATIONS
INITIAL READING AND STATEMENT OF RESPONSE
ABILITY AND WILLINGNESS TO READ AND RESPOND
POSSESSION OF A GENERALIZED SET OF ATTITUDES AND CONCEPTS
ABILITY TO READ A TEXT

Alan C. Purves, Literary Criticism and Educational Measurement: Toward a Framework for Curriculum (Lexington, MA: Ginn, 1973). Reprinted with the publisher's permission.

RESPONDING-ALOUD-PROTOCOLS (RAPs)

Summarized from Dias and Hayhoe (1988)

The Procedure:

Groups are formed, each with an appointed chairperson-reporter. After copies of the literature have been distributed, the teacher reads the text aloud. A pupil then reads the material aloud, and the teacher responds to probable misunderstandings caused by syntax or unfamiliar words.

Students then read the work in small groups, first aloud, then silently, after which each student makes an initial unchallenged response. Discussion follows, with students being directed to return to the text whenever an impasse is reached. After 20-25 minutes of discussion, one student from each group reads the work aloud, followed by reports from each group, supplemented by minority reports if necessary.

In a wrap-up, the teacher pulls together the various strands which have emerged from the discussions, being careful to avoid suggesting that he/she is the arbiter of the work's meaning.

The procedure is structured but non-directive, and insists that members of the groups listen to each other, and that groups hear one another. As individuals gain experience with the procedure, aesthetic and formal concerns will become part of the process of making sense of literature.

The Results:

Four patterns of responding generally emerge: paraphrasing, thematizing, allegorizing, and problem-solving. In dealing with a poem, for example, responses would include the following:

- What the reader brings to the text:
  - paraphrasers see no need to move beyond a literal rendering in their own words;
  - thematizers see the poem as a rather complex way of presenting a simple theme;
  - allegorizers see their task as having to work out equivalencies between the poem and life;
  - problem-solvers attempt a variety of strategies for making sense of the poem.

- The reader's moves:
  - paraphrasers are almost always anxious to close after one or two retellings;
  - thematizers undertake a series of seemingly unrelated probes for meaning;
  - allegorizers tend to work from a strong feeling or intuition about the poem;
  - problem-solvers formulate and test a number of hypotheses based on clues/cues.

- Closure:
  - paraphrasers merely consolidate their initial response with each reading of the text;
  - thematizers also tend to fail to accumulate meaning on successive readings;
  - allegorizers also close once textual details are aligned with early impressions;
  - problem-solvers delay closure, sensing that a poem can never be fully understood.

- Relationship with the text:
  - paraphrasers take a serial and analytic approach to the text, with little synthesis;
  - thematizers work actively with the text, but tend to set it aside on discovering what they consider to be the underlying theme after a series of searches;
  - allegorizers tend to twist the text to fit the meaning they "sense" in the poem;
  - problem-solvers show the greatest amount of active interplay between reader and text, and because of their respect for the text almost always catch misreadings.

Dias and Hayhoe stress that these are patterns of reading, not patterns of readers. Teachers should remain alert to these diverse ways of making sense of literature, and work to create classroom communities that take account of such richness and variety.

promoting interpretation simply creates disabled readers for whom the instructor will always be the final repository of meaning, and for whom the work of literature will always be a puzzle to be solved.

This approach has the advantage of accommodating the variety of ways in which human beings respond to and make sense of their world, and takes advantage of the fact that small-group collaboration allows for the twin essentials of quantity and variety in moving the student toward autonomy in the classroom.

Michael Benton and Peter Benton (1990) demonstrate contemporary applications of some of the ideas suggested by Louise Rosenblatt (1978, 1984). Their approach is rooted in the observation that personal responses to literature are the vital core of any study of literature. In the activities they suggest, the student is guided to an understanding that a poem differs from other forms of language in that its meanings cannot be summarized, being a mixture of sounds, rhythms and associations, feelings, and ideas. This mixture is, furthermore, unique to each individual reader/viewer/listener.

Benton and Benton suggest a series of activities which will assist students to record thoughts and feelings about a poem before testing their responses against those of others in a small group. Central to the process is the idea that a student must read with both eye and ear: the student is invited first to see the poem as a whole, as a piece of sculpture on the page, and then to hear the music of the verse, to experience the texture of the poem on the lips, all as a means of making personal discoveries of what is unique and individual about the composition. In a particularly informative section, Benton and Benton (1990) demonstrate how to "make notes around a poem" (or "take a mental walk around a poem") in preparation for sharing responses with others (see pages 26-27).

Michael Benton collaborates with Geoff Fox (1984) on an approach and model reflecting the current emphasis in literary theory that a reader's response is fundamental in determining the meaning of text. Three questions were kept in mind in devising this model:

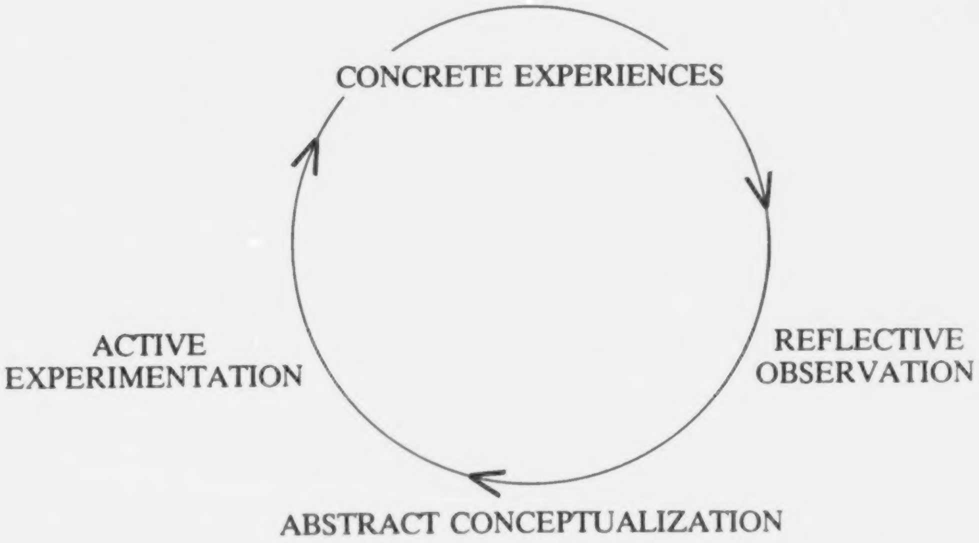
- What happens inside our heads when we read stories and poems, or view films?
- What experiences do different types of literature offer readers and viewers?
- What are the best ways of handling literature in the classroom?

All response models presuppose an active involvement by the reader/viewer/listener. The classroom instructor's most important role might well be to model appropriate ways of responding to literature, especially in the higher grades where the objective is to enable the student to begin with a personal response and then move out to a more informed, public response. In any case, the instructor and student must collaborate closely in the whole process, beginning with cooperation to ensure that the choice of materials reflects a recognition of what the student has already read and studied.

By "thinking out loud," the instructor can also demonstrate to students the process of inner dialogue which is so essential to the response models identified above (Dias and Hayhoe, 1988). Listening and speaking, whether as inner dialogue or as sharing of responses, are first-level processes and, as such, should usually precede the more difficult second-level processes of writing and further reading.

Creative instructors will also, of course, incorporate a wide range of strategies into these "models" (see the subsequent section, "The Literature Program: Strategies"). While some of these strategies could take on the importance of fullfledged approaches to instruction, they should preferably be used as ways of introducing variety and volume into the learning process, rather than as exclusive methods. The dramatic approach to literature might be one such strategy, with emphasis on scripting, improvisation, adaptation, and so forth.

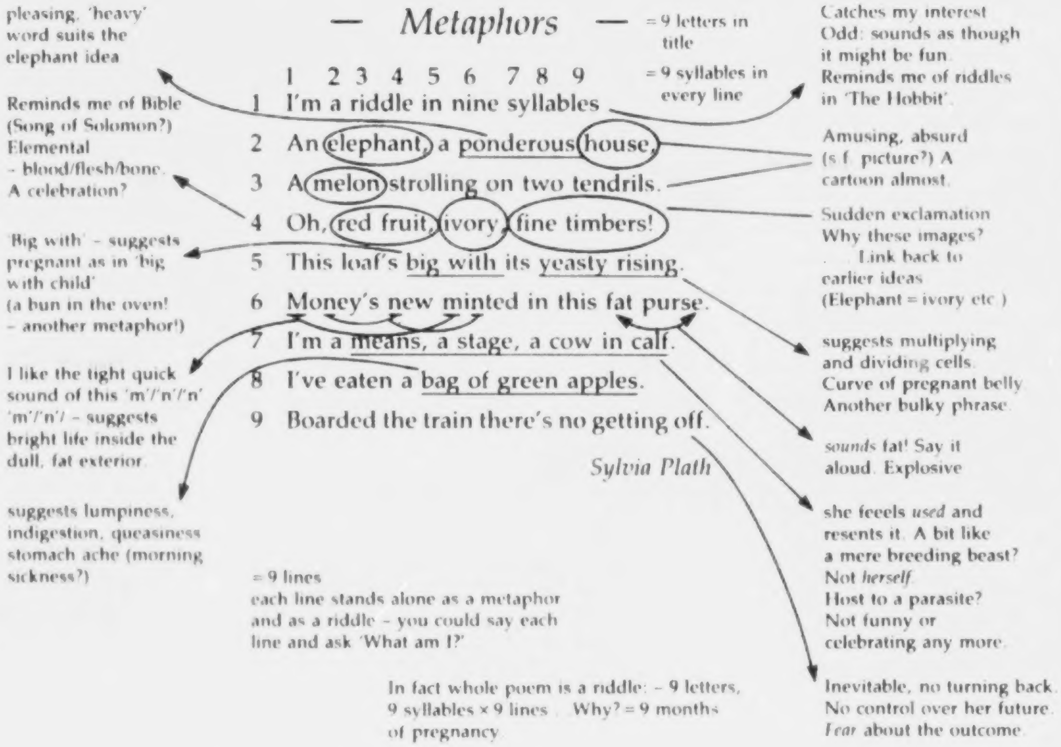
One final model, although arising from a business thesis, has profound implications for classroom strategy. David Kolb (1984) proposes a cycle of engagement/reflection/ engagement in which students are given time for reflection and experimentation. The cycle might be diagrammed like this:



According to Kolb, the cycle, which reflects the stages of thinking, and, therefore, the steps through which a teacher should guide students in responding to new material, always moves in the same direction, although it can be entered at any point.

As adults, teachers tend to short-circuit the process and leap from concrete experiences to abstract conceptualization. The leap should be avoided, however, when demonstrating for students; instead, teachers should model for the class some of the forms that reflection and experimentation might take (see the following section for a discussion on the modeling strategy). The Kolb thesis provides a strong argument for carefully structuring teaching as a series of "repetitions" which build incrementally on a student's previous reading and experiences.

A MENTAL WALK AROUND THE POEM



— *Metaphors* —

1 2 3 4 5 6 7 8 9
1 I'm a riddle in nine syllables
2 An elephant, a ponderous house,
3 A melon strolling on two tendrils.
4 Oh, red fruit, ivory, fine timbers!
5 This loaf's big with its yeasty rising.
6 Money's new minted in this fat purse.
7 I'm a means, a stage, a cow in calf.
8 I've eaten a bag of green apples.
9 Boarded the train there's no getting off.

Sylvia Plath

= 9 letters in title

= 9 syllables in every line

pleasing, 'heavy' word suits the elephant idea

Reminds me of Bible (Song of Solomon?) Elemental – blood/flesh/bone. A celebration?

'Big with' – suggests pregnant as in 'big with child' (a bun in the oven! – another metaphor!)

I like the tight quick sound of this 'm'/'n'/'n' 'm'/'n'/ – suggests bright life inside the dull, fat exterior.

suggests lumpiness, indigestion, queasiness stomach ache (morning sickness?)

Catches my interest Odd: sounds as though it might be fun. Reminds me of riddles in 'The Hobbit'.

Amusing, absurd (s.f. picture?) A cartoon almost.

Sudden exclamation Why these images? . . . Link back to earlier ideas (Elephant = ivory etc.)

suggests multiplying and dividing cells. Curve of pregnant belly Another bulky phrase.

sounds fat! Say it aloud. Explosive

she feeels *used* and resents it. A bit like a mere breeding beast? Not *herself*. Host to a parasite? Not funny or celebrating any more.

Inevitable, no turning back. No control over her future. *Fear* about the outcome.

= 9 lines
each line stands alone as a metaphor and as a riddle – you could say each line and ask 'What am I?'

In fact whole poem is a riddle: – 9 letters, 9 syllables × 9 lines . Why? = 9 months of pregnancy

1 What sort of poem is it?

2 How does it work?

3 What do I feel about it?

1 *Mixed feelings about pregnancy.*

- Begins in detached, half-joking way; something of a game; sees herself as a faintly absurd cartoon figure (lines 1–3).
- Moves to what is almost a joyful, celebratory view of pregnancy (line 4).
- Away from this high point, in lines 4 and 6, doubts begin to creep in with one image in each line positive, the other less so. Physical revulsion sets in.
- Leaves us with an increasing sense of desperation. She feels used, resentful and fearful.

Overall, the powerful negative images with which the poem leaves us prevail, though the other more positive aspects of her pregnancy are still glimpsed through the turmoil.

2

- Primarily through metaphors as the title suggests. Each line is a self-contained metaphor. The structure of the poem with its nine lines and nine syllables per line is itself a metaphor for the nine months of pregnancy.
- Strong visual images such as 'a melon strolling on two tendrils'.
- Complex patterns of associations and tight network of images as for example lines 2, 3, 4. Images of heaviness, bulkiness predominate and appear in seven out of nine lines. Strongly physical.
- Strong emphasis on sounds echoing sense. For example lines 2, 5, 6.
- It's dramatic, speaks personally and directly to the reader. ('I'm a riddle . . .') and engages interest by its riddling.
- We share her confusion – it's deliberately disorientating at first reading – and re-enact her emotions as they develop over the nine lines.

3

- After initial uncertainty, a sense of pleasure at having cracked the puzzle. On re-reading a growing sense of dismay and a sharing of her fears coupled with great admiration for the technical skill, the control which allows her to move me through such a range of emotions in so short a space. I don't know the tumultuous mental state of being pregnant: I feel I understand this more now. The poem enlarges my experience.

The above exercise, "A Mental Walk Around the Poem," appears in Michael Benton and Peter Benton, Examining Poetry, 2nd ed. (London: Hodder and Stoughton, 1990), pp. 46-47. It is reproduced with the publisher's permission.

THE LITERATURE PROGRAM: STRATEGIES

In devising strategies for the classroom, teachers must remember that the purpose of working with and responding to literature is to gain experience as well as meaning and/or information. Teachers should, therefore, strive to develop active readers/listeners/viewers who respond with "all pores open and all nerves raw," helping students distinguish between activities and situations in which the primary purpose is gaining information, and those in which a more imaginative response is required or preferred.

For the senior years, teachers need to devise ways of studying a work of literature intensively without spending an excessive amount of time (e.g., six weeks, eight weeks) on one approach. If, for example, irony were the main focus of a student's work with The Stone Angel, then it should be possible to handle the dramatic irony in Hamlet in short order and with relatively few examples. Alternatively, if irony were mentioned in passing as an aspect of a number of different works throughout the term, the two weeks spent on intensive study of Hamlet could provide an opportunity for bringing the whole concept of irony into sharper focus as a pervasive literary technique.

In brief, works of literature should be referred to many times in the course of the senior years program as a way of getting students to see that no one work of literature has a monopoly on ideas, techniques, or even responses. Repeated references to a work help students see the value of developing a repertoire of reading, viewing, listening, and responding.

Although the range and variety of strategies that could be employed in studying literature is limited only by the collaborative imaginations of the instructor and student, there are some techniques which have proven especially valuable in the integrated classroom.

The Student as Expert

With more and more research showing the efficiency of student-student and/or student-teacher collaboration, strategies which foster cooperation in the classroom become particularly important. A simple example is the "home-and-away" (also called "home-and-expert") group technique in which each group within the class is given a specific assignment, the results of which are later shared with other groups. Each student within the group can be assigned a specific task, followed by pooling and discussion of the information and research, thereby ensuring that every member of the group becomes an "expert" on the topic assigned to that group. Upon completion of the assigned task, new groups are formed, with each group containing a member from each of the original groups; thus, experts on several different topics will be represented in each new group. These experts then share their information and research with each other. All members of the class participate at all stages of the process, avoiding the relative boredom of having a reporter from each original group present material to the whole class. Because the workload is shared, students have access to a considerable volume and variety of information. The instructor usually has no problem monitoring the progress of the various groups within the class. (For a discussion on cooperative small-group learning, see Clarke, Wideman, and Edie, 1990.)

Countless permutations are possible: for example, each member of the class could undertake to become the class expert on a particular author or literary period, or even literary concept or technique. As various class activities require a student's expertise, the individual could contribute information on the selected author, period, or concept, sharing expertise in a non-threatening atmosphere and gaining the respect of classmates in the process.

Responding to Literature with Mental Jottings

In a variation of the Benton and Benton approach described above (see the previous section for "A Mental Walk Around the Poem" with reference to Plath's "Metaphors"), students could be asked to take a mental walk around a piece of literature, numbering responses consecutively to allow for the possibility of retracing thought patterns. These "response maps" or webs can form the basis for sharing responses with peers in the class or in a small group, or for writing an analysis of a piece of literature. The procedure can also form the basis for brainstorming an examination answer, or for dealing with the intimidating "sight poem." (Teachers are referred to Brownlie, Close, and Wingren, 1988.)

If the same passages were used over a four-year period, students would have personal records of how their thought patterns have grown in sophistication over the years, and how responses change with additional experience, training, and shifting needs or perceptions. Such documentation could provide excellent material for one-on-one student-instructor evaluation interviews. This developmental process which goes on over several years might very well parallel the four patterns of response presented by Dias and Hayhoe (1988). (See "Responding-Aloud-Protocols" discussed earlier in this chapter.)

The Response Journal/Reading Portfolio

At key points either in an initial reading or in subsequent readings, teachers could invite students to indicate in a reading journal what they do not understand about the plot, the characters, the literary techniques, or the themes presented.

These journal entries can form the basis of a number of activities, many of which can be personalized for the student involved. The procedure can also assist a student in following the author's plan in releasing information to the reader, as in a mystery novel, for example.

Translating and Transforming

Teachers have often used such dramatic techniques as transforming the short story into a one-act play, or producing a director's script for the play being studied. Even more challenging adaptations can be suggested to more adventurous students.

While studying a poem, for example, pairs of students could be asked to "sign" the poem. Initially, they will attempt a literal translation into sign language. Teachers should insist, however, that they go beyond the literal and attempt to translate the mood and inherent values of the work into abstract motion, something approaching dance-without-music. One student could express the poem in motion while the other reads the poem aloud to the audience. Each pair could present a different poem, although perhaps all by the same author, or several pairs could attempt the same poem and discuss similarities and differences emerging from the performances.

An end-of-semester assignment which could be adapted to any grade might involve re-writing a familiar fairy tale "in the style of" each of the major writers studied during the course. Alternatively, more advanced students in a grade might attempt to rewrite the tale in the form of several of the major works studied during the year (e.g., "Cinderella" could be presented in the form of reminiscences by an old woman such as Hagar in The Stone Angel, or "The Three Pigs" as a social document like The Grapes of Wrath).

The Student Portfolio

A strategy which allows teachers to avoid prescribing the traditional "x" number of major assignments and "y" number of minor assignments is the student-devised portfolio of responses. Through collaborative counselling, each student is shown how to create a portfolio of work selected from work completed during the course, demonstrating a wide variety of responses and response formats. Although a teacher might stipulate that each portfolio should contain some personal responses, some creative writing, some analytical writing, and some sustained or essay-style responses, the student should be encouraged to show individuality in devising a portfolio characterized by particular strengths or interests, major research, and imaginative formats such as handbooks, docu-dramas, adaptations, and anthologies. Both audio and video tapes of a student's work could form part of the portfolio.

The Tournament Debate

The tournament or "balloon" debate involves assigning a different character from a work of literature to each of several groups within the class, with instructions to each group to defend the premise that its particular character is essential to the novel/play/story and fulfills a role and function that could not be fulfilled by any other character in the work.

Ideally, a group should consist of several persons, each with a specific task. One member should portray the character in discussions and cross-examination, speaking, thinking, and behaving as the character would. Another member should possess the quick, logical mind of a lawyer and prepare both defence and attack strategies. A third member should act as research assistant responsible to provide documentation for the strategies and positions.

At the end of each round, the team that has presented the weakest case for its character is "excused" from the leaking balloon; dismissed individuals can either become neutral participants in a voting audience, or become attached to whatever team they think might eventually win the competition. A presiding judge must make the decisions on what team exits after each round.

Parallel strategies include putting a character such as Hamlet or Macbeth on trial for crimes and shortcomings, complete with all the trappings of a trial such as witnesses, lawyers, jury, and so forth.

Because of the intense motivation to win the competition, there is usually strong collaboration within each team, with a good deal of intense research being carried out by its members. Consequently, students learn not only to defend their own position, but also to attack potential weaknesses in other positions.

Modeling

The range of modeling strategies available to an instructor is almost limitless. Used with discretion, modeling is probably the most potent tool at the teacher's disposal.

For example, a teacher could select a prose paragraph and demonstrate how to bring meaning to the words by phrasing the ideas aloud, perhaps actually writing the paragraph out in phrases on the board as if it were poetry. In this way, students can see that poetry is shaped into thought units or phrases, and that poetry is read with the assumption that these thought units have meaning, even though some of the "connective tissue" normally found in prose is omitted in the poem.

The teacher can also demonstrate for students how to "take ownership" of material in such a way as to avoid plagiarism when undertaking literary criticism.

While not definitive, the strategies outlined here are meant to suggest the range of approaches that can be incorporated into whatever model of classroom instruction a teacher chooses to follow. Challenged to introduce a greater volume and variety of activities into the classroom, many teachers are finding such traditional approaches as the thematic approach too limiting, both for themselves and their students. Whatever the model, and whatever the strategies chosen, the goal must be the same: giving students confidence in their ability to deal effectively and imaginatively with the world of literature.

THE LITERATURE PROGRAM: FORMATS AND ACTIVITIES

Formats/activities designed to foster imaginative response:

- sharing a personal anecdote;
- serial story-telling;
- creating a rap;
- role-playing (e.g., interviewing Macbeth or Hagar);
- producing a soundscape for a work of literature;
- imitation "in-the-style" of (or "in-the-structure" of);
- alternative endings;
- parodies or satires;
- writing children's literature or young adult literature for lower grades;
- interactive fiction (a computer program);
- video game or board game based on a work of literature or literary technique;
- thematic crossword puzzles;

- a murder-mystery evening created by students;
- reviewing a work for several different publications/audiences.

Formats/activities designed to foster understanding:

- placing a character on trial (the tournament debate);
- role-playing;
- choral reading;
- scripting for the stage or screen;
- writing a research report or background article;
- rewriting from another point of view;
- translating literature into mime or abstract movement;
- serializing the novel/creating the mini-series;
- preparing a director's script;
- creating illustrations;
- improvising or enacting a scene;
- creating a video/audio tape;
- constructing a condensation;
- producing a radio serialization.

Formats/activities designed to foster collaboration and sharing:

- the "Responding-Aloud-Protocol" (Dias and Hayhoe, 1988);
- collaborative recreation of a work of literature;
- small-group discussion;
- the "home-and-away" ("home-and-expert") group;
- the tournament debate;
- the apprentice reader;
- the Cryptic Triptych (or discovering the original in the pastiche) (Dias and Hayhoe, 1988, p. 99);
- Chinese Whispers (or transforming prose to poetry and vice versa) (Dias and Hayhoe, 1988, p. 99);
- the serial rap;
- choral reading;
- creating an anthology;
- communal browsing;
- peer tutoring;
- the pupil consortium (for whatever purpose, e.g., creating a handbook for fellow students);
- the editorial team;
- collegial storyboard design (preparing the shooting script);
- creating "formula verse" (e.g., the group ballad);
- devising chants and rhymes;
- identifying contemporary myths;
- writing new lyrics for old songs.

Formats/activities designed to foster personal growth and development:

- the portfolio;
- the literary journal;
- the reading journal;
- literary mapping (jottings about a work during initial readings);
- the repertoire log;
- the tutorial;
- the folder interview;
- becoming the class "expert";
- the personal assessment;
- dialogue with the tape recorder (recording oral responses);
- developing a personal "information-retrieval" system for past reading;
- reading literature depicting the individual's experience as particular and, at the same time, universal;
- taking time for reflection and self-examination;
- choosing literature which acts as a catalyst for affective and emotional growth of the individual student.

THE LITERATURE PROGRAM: EVALUATION

> As the wise old farmer was heard to remark, "Weighing the pig every morning won't help it to gain weight!"

As with every area of the Language Arts curriculum, teachers must guard against letting the literature program evolve into a testing program, as well as against viewing content primarily as an end in itself rather than a necessary means to an end. Teachers should avoid giving students a distorted idea of the role content plays by constantly testing for knowledge of factual content. Even when intentionally using questions related purely to content--to test whether a novel has been read, for example--such questions can usually be phrased in a manner that simultaneously promotes thinking and understanding.

The teacher might, for example, make a strong statement, or quote a critical observation, about a work of literature and require the student to support or challenge the statement or observation by referring to specific aspects of the work in question. In such a case, it would be important to use the phrase "to what extent" when asking the student to indicate agreement or disagreement with the statement. Alternatively, the student might be asked to compare/contrast several stances regarding the statement in question.

Considering that the attempt to teach everything there is to know about any single work of literature is no longer in practice, it seems imperative that teachers likewise refrain from marking every possible aspect of a student's response to a work of literature. Uneasiness about ignoring spelling mistakes or sentence incompleteness on occasion can be countered by labeling the response with a disclaimer: "Marked for _________ only."

Ideally, a student should always feel free to take reasonable risks in responding to the literature being studied or examined. One means of promoting risk-taking is to avoid penalizing a student for making an "error" in the initial response, regardless of whether that error consists of mistaking a simile for a metaphor or of failing to document a critical position adequately. Even the marks deducted for successive failings of the same kind could be "returned" at the end of the course if the student has learned to avoid the error in question.

Providing that care has been taken to teach the required thinking skills, teachers should continually challenge students to exercise such thinking skills as analysis, synthesis, and evaluation; that is, to recognize the value of questions which move beyond simple recall to questions and assignments which promote reflection and response. To what extent, for example, are Hamlet and Claudius worthy protagonists, or Hamlet and John Proctor similar in their tragic heroism?

Teachers should continually search for new ways of differentiating between rote response and true understanding. Many of the strategies suggested above can help with this differentiation, especially those which involve recasting or adapting material.

Ultimately, the process through which a student responds to literature becomes as important as the final product emerging from the response. Many teachers feel uncomfortable or inadequate with the evaluation process, especially when required to assign a grade. The criterion to keep in mind is that all evaluation and grading, whether of process or product, should reflect the original purpose in assigning the activity. Involving the student as an active collaborator in the evaluation process will also assist in arriving at an honest and meaningful appraisal.

As suggested above, allowing the student to submit a portfolio of work for the final evaluation is one way of involving the student as a collaborator. This does not preclude grading individual pieces en route to a final evaluation; in fact, such initial grading will assist the student in determining which pieces to include for the final summative evaluation. The student should, however, be encouraged to include "noble failures" in the overall picture and should receive credit for having risked such failures.

Although deficiencies in literary understanding and in writing skills may well be related, care should be taken to distinguish between the two shortcomings, possibly by some form of oral discourse with and oral evaluation of the student.

In deference to those students who will be proceeding to post-secondary education, some practice should be given in responding to literature under constraints of time and place, and in mastering a considerable body of literature in preparation for university-type essay examinations. Once again, it is important to remember that such students are in the minority, and that their particular needs should not be allowed to dictate a program of study for the majority of students in the class. Individualization of evaluation procedures is equally as feasible as individualization of instruction and assignments.

One aim in evaluation should be to assist a student to recognize growth in both the range and maturity of personal responses generated throughout the senior years program. One sign of such growth is a student's ability to move beyond the purely judgemental to a consideration of multiple perspectives. Collegial sharing of responses throughout the literature program can help the student to become aware and tolerant of a spectrum of approaches and stances, and of the fact that perspectives on any work of literature will continue to evolve as individuals grow and mature.

Two additional factors involving summative evaluation or grading need to be considered. Whereas Language Arts teachers have tended to assume that a grade of 100 percent indicates perfection, in fact, such a grade merely indicates that a student has met or exceeded reasonable expectations for that assignment at that grade level. Attaining full marks for an assignment in Language Arts should be as real a possibility as it is in Mathematics or Chemistry.

In order to foster growth throughout a course of language study, teachers should probably also assign a course-end mark reflecting the level of functioning a student has achieved at the conclusion of the course rather than some arbitrary average of marks from assignments submitted throughout the course; this latter procedure tends to penalize students for mistakes made during the learning process, and can have a negative effect on risk-taking and motivation.

When evaluating a student in literature studies, two things are tested: the student's understanding of the work at hand, and the student's success in relating this work to previous experience and literary repertoire. Far from being automatic, the transfer of knowledge and skills needs the constant attention and cultivation of teachers.

The Repertoire Log

A sample repertoire log is included on the following pages as one suggested model of the many diverse forms that a log could take. A compact yet infinitely expandable format could involve a recipe box, divider cards, and a supply of ruled cards. Major divisions might include periodicals, non-fiction, fiction (with subdivisions for extended prose, short prose, poetry, and drama), reading material for other courses in the curriculum, reading material for personal pleasure, films, television viewing, radio and other listening sources such as tapes, and works revisited.

Students should be encouraged to annotate their logs, indicating, for example, what assignments were completed on a particular work of literature, the reason they revisited some previous reading, the sections of the newspaper they read regularly, and which poems or short stories they particularly enjoyed. Such annotations will enhance the value of the log in succeeding years.

A MODEL FOR DEVELOPING A REPERTOIRE LOG

THE NOVEL: John Steinbeck's Of Mice and Men

GRADE 10 AWARENESS - Audience and Purpose	GRADE 11 EVALUATION - Stylistic Considerations	GRADE 12 APPLICATION - Form
Initial reading of the novel. Discussion of basic structural techniques and intentions of the author: . a novel in three acts and six scenes, with dialogue so natural it could be lifted almost verbatim to the stage; . role of the title in creating a focus; . foreshadowing in the novel; . surface simplicity of the structure. Discussion of the novel as a reflection of time and place: . the socio-economic realities of the late twenties in the USA;	Revisiting the novel, however briefly, for a variety of purposes. Discussion of style in the novel: . use of animals and nature metaphors; . recurrent symbolism (e.g., the dog); . Steinbeck's use of poetic techniques in his prose. Discussion of the role of point of view in the novel's impact on the reader: . shifts between objective and omniscient point of view; relationship between point of view and the dramatic structure; . use of dialogue to create realism.	Revisiting the novel for a number of purposes relevant to grade 12. Discussion of the differences between plot and storyline: . plot involves action plus motivation; . structural functions, for example, of the dream ranch: - bond between George and Lennie; - relationship between fantasy and reality--both are operant; - symbol for the dispossessed; - gives the ending of the novel truly tragic dimensions. Discussion of "patterns of recurrence":

. the treatment of blacks, women, the disadvantaged, and the disabled with parallels to Flowers for Algernon; . values and their source in life. Discussion of characterization in the novel: . responses of the characters to one another/human dynamics/ social interaction; . fidelity to the real world, but with mythic overtones while avoiding stereotypes (e.g., Slim described in terms appropriate to epic hero); . profanity: its role in characterization; reflection of time and place. Discussion of the complex of interrelated themes: the quest, loyalty.	Discussion of the allegorical overtones in the novel: . in the writing style: biblical simplicity and use of parallelism; . in the use of recurring symbols to effect characterization. Discussion of speech patterns. Discussion of imagery in the style: . a highly visual vocabulary in keeping with the attempt to portray drama. Discussion of relevant themes: . cruel only to be kind: the mercy killing in Earle Birney's "David" or the shooting of the dog in David Arnason's "Scrag." Discussion of the "American dream": . similarities and differences when compared to the "Canadian dream."	. parallels between opening and closing sections with subtle but telling variations to underscore the tragedy; . foreshadowing in the novel; . patterns of recurring symbolism. Discussion of the allusion contained in the title of the novel, cf, Burns. Discussion of the form: approaching mythic simplicity of the fable: . comparisons to The Pearl or to Jonathan Livingstone Seagull. Discussion of parallels between Of Mice and Men and Grapes of Wrath: . role of the dispossessed in Steinbeck's fiction; . role of the quest theme: being uprooted and searching for a sense of home.

A MODEL FOR DEVELOPING A REPERTOIRE LOG

THE POEM: Robert Frost's "Stopping by Woods on a Snowy Evening"

GRADE 10 AWARENESS - Audience and Purpose	GRADE 11 EVALUATION - Stylistic Considerations	GRADE 12 APPLICATION - Form
Initial reading of the poem. Initial discussion of the poem: . use of "Responding-Aloud-Protocols"; . teacher follow-up to bring focus to the analysis of the poem. Discussion of the central questions posed by the poem: . why does the speaker stop? . why does the speaker go on? Discussion of the philosophy suggested in the poem: . the role of obligations in life; . the role of beauty in life; . the conflict between the need for reflection and the need to act.	Revisiting the poem. Discussion of the deceptive surface simplicity of the poem: . how easy it is for a reader to misinterpret the tone of the poem; . role of connotation in conveying the poet's meaning (e.g., "promises"); . role of the ironic undercurrent. Discussion of symbolic cues and how they move the reader beyond a simple literal interpretation of the poem: . the implied death of the human spirit when giving oneself completely over either to contemplation or fulling obligations;	Revisiting the poem. Further discussion of the contrasts between the human and the horse: . the man, although acting almost instinctively in the poem, senses and knows the metaphoric nature of the darkness while the horse, although "thinking," does not; . four forces intersect in the poem: human, animal, nature, and duty--and the speaker feels the existence of all four and the tension that arises from their intersection; . structurally, the poem divides into three scenes, each with its own mood. Discussion of the complex structure of the poem:

Discussion of the contrasts employed by the poet:

- contrast between the speaker and the owner of the woods;
- contrast between the speaker and his horse;
- inversion of expectations: normally the driver would shake the harness bells to make the horse start up; normally the verb "think" would not be applied to the actions of the horse.

Discussion of the basic symbolism employed by the poet.

- the poet's acceptance, with regret, of the decision made by the speaker.

Discussion of the relationship between this poem and other *carpe diem* poems.

Discussion of the stylistic elements which have helped make this poem more widely known than any other American lyric:

- avoidance of a stated moral;
- movement from the specific to the general;
- recognition of the power of simplicity and understatement;
- the value of letting the action speak for itself: "characterization in action";
- use of the horse as a horse and as a symbol.
- the rhyme scheme is extraordinarily complex, and yet is submerged in the deceptive surface simplicity;
- role of repetition, especially of the last lines: first time taken literally, second time with all the force of symbolism;
- brilliance of the last lines as a means of concluding the quadruple rhyming with deceptive ease.

Exploration of the range of responses that can be brought to a poem as complex as Frost's lyric.

Discussion of the process by which meaning emerges from the interaction of all the elements of the poem with the reader's experience.

A MODEL FOR DEVELOPING A REPERTOIRE LOG

THEME: The Quest

GRADE 10 AWARENESS - Purpose and Audience	GRADE 11 EVALUATION - Stylistic Considerations	GRADE 12 APPLICATION - Form
At the grade 10 level it is important to get students to see that themes seldom, if ever, occur in isolation; rather, they show up as strands in a complex or mosaic of themes. At this level students will be most familiar with the physical quest, and will have read a number of literary works, for example, fantasies in which a physical quest plays an important and even structural role. Materials in the grade 10 curriculum take students beyond the purely physical quest: . *Romeo and Juliet* introduces them to the pursuit of happiness, a quest that is physical, psychological, and spiritual;	At the grade 11 level students should be expected to extend their perception of the quest, not only seeing it as a thematic device but also comprehending some of the psychological and spiritual depth involved in many quests. At this level students should also be able to deal with quests undertaken by society as a whole, such as the pursuit of the American dream described in *The Great Gatsby*, complicated by the presence of an ironically detached narrator in the person of Nick. Students should also compare the roles the quest motif has played in the literature of different ages; in conjunction with this, students can be shown how many of the literary devices commonly associated with the quest theme	At the grade 12 level students should be able to investigate the three formal stages of the traditional quest: the perilous journey, either physical or spiritual, known as the "agon"; the crucial struggle or dark night of the soul, "pathos"; and the exaltation or vindication of the hero, "anagnorisis." Students should be able to discuss the literary forms that tend to be embedded in quest literature, that is, the epic, the legend, the fable, and the myth: . *Fifth Business* presents an ideal vehicle for an in-depth study of these formal attributes of the quest.

- Old Man and the Sea and Of Mice and Men likewise employ quests that are both physical and spiritual, and introduce students to the mythic elements in the quests that govern people's fantasies and actions.
- Flowers for Algernon represents an extension of the plight of the dispossessed which Steinbeck introduces; Charley's quest for dignity and respect, and for knowledge, is contrasted with the experimenters' quest for stature in the professional community.

Students will need to be guided to an understanding of how various literary elements support the theme of the quest (e.g., symbolism).

have their derivation in the epic, for example, how the language becomes elevated during the quest (e.g., in The Hobbit).

References to the Bible can provide other sources for comparison.

Given the difficulty of the thought and the research involved in such stylistic considerations, it may be wise to return to the somewhat simpler content of the grade 10 novels by Steinbeck and Hemingway, to study the use of the quest as a metaphor, and the role of symbolism in the quest. For example, the manner in which Slim is described in a vocabulary and phraseology which echoes the descriptions of the epic heroes.

Grade 12 students should also be able to see more clearly some of the stylistic devices of quest literature pointed out in grade 11, such as the heightening of language (e.g., Golding's description of the death of Simon in Lord of the Flies).

A good deal of the literature suggested for the grade 12 course deals in part or in whole with the quest: Hagar's quest for self-knowledge; Prufrock's quest for self-confidence; Holden Caulfield's quest for an escape from phoniness; the Joads' quest for the promised land and freedom from the dehumanizing forces rampant in the American Midwest of the Depression.

Hamlet's search embraces knowledge, revenge, truth, and ultimately the understanding that "readiness is all" and that he is destined to be the instrument of revenge rather than the agent.

Atwood's novels illustrate the feminist quest.

A MODEL FOR DEVELOPING A REPERTOIRE LOG

THE CONCEPT: Irony

GRADE 10 AWARENESS - Purpose and Audience	GRADE 11 EVALUATION - Stylistic Considerations	GRADE 12 APPLICATION - Form
At the grade 10 level the student should be able to discern the gap or discrepancy between reality and appearance which characterizes irony. The gap will be most readily apparent in situational irony, and, given that this form of irony is pervasive in television situation comedies, students will already have considerable experience responding to this form of irony. At this level, irony will more often be a source of humour, as it is in Twelfth Night, than of tragic insight, although most students respond to the pathos in the O Henry "twist" at the end of a short story such as "The Gift of the Magi." Students will also likely respond to the irony of pathos involved in George's killing of Lennie,	At the grade 11 level the student should be able to comprehend more obvious forms of verbal irony, although there will often be a tendency to confuse verbal irony with either satire or sarcasm; the student may need help in seeing how irony, while distinct from either satire or sarcasm, can nevertheless be made to serve both. Grade 11 students should also be able to expand the range of sources of irony, as well as the range of roles irony can serve (e.g., its contribution to theme in Lady Macbeth's speech on the death of Duncan). Macbeth, in fact, is a play saturated in verbal irony and represents an ideal vehicle for helping students understand how authors manipulate language in order to achieve verbal irony.	At the grade 12 level students will be able to comprehend higher levels of irony such as dramatic irony, both in the traditional sense in which connotations arising from action or dialogue have more significance for the audience than for the speaker, and in the sense in which Perrine (1963) uses the term to refer to the discrepancy between what the speaker says and what the author means; this latter form of irony is much more complex than other forms, and demands a more complex response from the student. The student should also come to recognize that what appears ironic to the characters (i.e., a real gap) may be only a paradox to the reader (i.e., an apparent gap); the reader/viewer has to share the author's view, not the view of the characters (e.g., Angel discards Tess in his search for a pure woman).

or in Charley's tragic reversal in an experiment he believed would bring him happiness and security but which brings only sorrow and turmoil.

Grade 10 students should also be able to respond to simpler forms of dramatic irony, either as sources of tension or of humour (e.g., in Romeo and Juliet or Twelfth Night), and should be able to see the effect such dramatic irony has on both audience and purpose.

A short story such as "The Lottery" can demonstrate for grade 10 students the irony of audience expectation, and its relationship to both audience and purpose.

The Pearl represents an ideal vehicle for studying symbolic irony at the grade 11 level, since the actual content is simple enough not to pose a problem for a student.

Poetry and short prose, being of a more manageable length than the novel or full-length play, can often be used effectively to demonstrate the various sources and roles of irony.

Grade 11 students should also be able to see how important it is for the author and reader to have a common cultural background if irony is to have its fullest effect on the communication process between author and reader.

The irony found in The Glass Menagerie is also accessible to most grade 11 students.

Grade 12 students should also be able to recognize that in such landmark dramas as Oedipus, Macbeth, and Hamlet the whole narrative action and tension of the conflict is based on a fundamental irony, an irony that is structural in the most formal sense.

More advanced students will be able to comprehend the ironic mask worn by characters such as Huck Finn.

In a novel such as The Stone Angel, irony sets the tone for the whole novel and gives Hagar much of the mordant humour which makes her so engaging. In this novel, irony also plays a complex structural role, comparable in its multiple perspectives to the Mousetrap scene in Hamlet.

Appendices could list hobbies, trips, and other experiences presenting opportunities for personal growth that might correlate with the student's interests and reading/viewing/listening preferences. A separate section might document a student's mastery of the various resources available in the school library (e.g., learning to use the Canadian Periodical Index or Reader's Guide) or a student's growth in knowledge about the reference works available when working on assignments in literature (e.g., handbooks to literature, histories of literature, biographies of authors, and anthologies of critical materials).

The SOLO Taxonomy Applied to Creative Writing and Literary Response

The SOLO Taxonomy, described in this document in the chapter, "The Thinking/Learning Process," can be applied to a number of the areas a teacher might wish to evaluate in the study of literature, including creative writing and literary response, areas of process analysis and content analysis respectively. In this context, creative writing means the kind of self-expression identified by Britton, Burgess, Martin, McLeod, and Rosen (1975) as having expressive and poetic functions.

Biggs and Collis (1982) suggest that the application of the five SOLO Taxonomy levels to expressive and poetic writing will reflect the following characteristics:

Level 1: Prestructural

- self-centred writing with little sense of audience;
- the reader is left with a series of apparently unrelated impressions;
- absence of coherent ordering vision or principle.

Level 2: Unstructural

- chronology is often the only ordering principle, resulting in a linear effect;
- such stylistic considerations as spelling and syntax are not used for effect;
- the writing is usually very concrete, specific, and simplistic.

Level 3: Multistructural

- a number of distinguishing characteristics are apparent, such as syntax, description, and perhaps a strong storyline, but each feature is used independently;
- unimaginative, conventional expression with heavy reliance on cliches;
- feelings are expressed in stereotypical fashion.

Level 4: Relational

- integration of stylistic components to create a calculated effect;
- the perspective of the reader is taken into account;
- expression shows originality, and technical elements display mastery and unity;
- content is limited to the context selected by the writer.

Level 5: Extended Abstract

- display of a blend between intended meaning and technical mastery that permits metaphor and layers of meaning;
- innovative use of various techniques, such as delay or prevention of closure;
- creative use of various techniques for extending meaning beyond the immediate context.

Most creative writing at the senior years level is relational (level 4) or, at best, reflects a transition between relational and extended abstract (level 5). Being a high order literary skill, extended abstract writing is rarely achieved at the senior years level since few students are so comfortable with the language as a medium that they feel free to break the rules for special effect. At this level the student moves beyond informing the reader to asking the reader to consider alternatives or hypotheses that go beyond the concrete empirical experience of both writer and reader.

Teachers must remember that the SOLO levels refer to responses, and not to students, and that everyone operates at several levels depending on the complexity of the situation and the materials. Given the wide variations in students' creative work at any grade level, it is difficult to have generalized expectations for any creative assignment.

The five SOLO levels can also be applied to literary response writing or oral communication. With reference to the mental walk around Plath's poem "Metaphors," quoted above from Benton and Benton (1988) (see the "Instructional Principles" section earlier in this chapter), the five SOLO levels might be distinguished by the following observations:

Level 1: Prestructural

- the student gives either no answer or one which shows an almost complete lack of understanding of what the poet is saying;
- the typical response is highly personal, with avoidance of interpretative comments.

> *This poem is very difficult for me to understand. The poet is right to call it a riddle because I can't make any sense out of a poem that talks about elephants, melons, green apples, and a cow in calf.*

Level 2: Unistructural

- the student deals with one relevant structural feature of the work;
- often includes verbatim repetition from the work, but without interpretation.

> *This poem is about metaphors, and so it is made up of a series of metaphors, some quite funny. I don't understand how all these different metaphors can apply to the same poem. I can see how the poem could be a riddle in nine syllables or a ponderous house, but I lose the poet when she says the poem is also a melon strolling on two tendrils or a cow in calf.*

Level 3: Multistructural

- the student characteristically paraphrases the poem, but shows a considerable, if simplistic, degree of interpretation, demonstrating an attempt to "make sense of the poem";
- the interpretation lacks a framework, and the ideas are not integrated.

> *I think I have solved the riddle of the poem. Everything in the poem adds up to nine. There are nine letters in the title, nine lines in the poem, and I believe there are nine syllables in every line, although they don't seem to add up to a regular pattern of feet.*
>
> *The metaphors in the poem are very imaginative and give rise to strong images in the reader's mind: each metaphor in the series gets larger and larger until we get the picture of a cow in calf.*

Level 4: Relational

- a coherent framework has emerged with which to interpret the work;
- observations are integrated into an interpretation, but one which seldom extends beyond the context set out by the poet.

> *Plath catches the reader's attention by writing a poem based on the number nine, with a series of nine lines and nine riddles--each line poses a new riddle for us to solve. When everything is added up at the end of the poem we find that the answer to the riddle she mentions in the first line of the poem has to be pregnancy!*

Level 5: Extended Abstract

- the reader sees the writer using language to make generalized statements about the human condition or some equally universal topic;
- the reader allows for alternative interpretations of the material, and appeals to abstract structures which may not be inherent in the text.

> *"Metaphor" is a delightful poem in which Sylvia Plath sees herself as a riddle, and plays a humorous game with the reader--a game in which nine is the critical clue: nine letters in the title, nine lines in the poem, nine syllables per line, and nine months in the pregnancy.*
>
> *The poet moves well beyond a simple mind-game with the reader, however, and the series of metaphors which make up the poem in effect recapitulate the moods the author has experienced during her pregnancy.*

> *The faintly absurd figure of the opening lines--elephant, ponderous house, melon strolling on two tendrils--gives way to an almost joyful and celebratory view of pregnancy. Doubts soon creep in, however, and each succeeding line becomes less positive, more physically revolting--bigness, rising, fatness, and sheer bulk culminate in morning sickness as suggested by the bag of green apples.*
>
> *The poem, so strong and dramatic in its direct approach to the reader, is really a pattern of complex associations and images. Strongly physical images appear in seven of the nine lines.*
>
> *The reader's initial joy at having solved the riddle, like Plath's initial joy at being pregnant, ultimately gives way to a feeling of dismay and a sharing of her fears, fears which transcend pregnancy, fears which are part and parcel of being human in an uncertain world. Having boarded the train, however, there's no going back, not for the pregnant speaker in the poem, nor for those of us acutely aware of the human condition.*

In fact, most literary responses by students will be transitional between two or even three levels of the taxonomy; very few will be at specifically one or the other level as suggested in the examples created to demonstrate how the SOLO analysis might assist the teacher of literature both in evaluating student responses and in structuring the instructional and conference process. Teachers should recognize that especially complex material or situations high in anxiety will cause responses to deteriorate to lower levels of the taxonomy. The level of operation also depends on such factors as level of motivation and teacher expectation.

The SOLO Taxonomy can be of special value in helping the teacher identify what strengths the student displays in responses to literature and in creative writing, and what weaknesses require attention from the teacher. In an assignment requiring the student to extend the focus of an existing literary work, by creating an additional sub-plot or writing an alternative ending for a short story, for example, the SOLO Taxonomy can be useful in helping the teacher identify how well the student has recognized elements found in the original writing (e.g., style and characterization).

DEVELOPING LANGUAGE THROUGH LANGUAGE STUDY

The major purpose of the English Language Arts curriculum is to help students acquire skill in using language--in speaking and writing with precision and clarity, in listening, viewing, and reading with perception and understanding. The emphasis of the program is on the acquisition of abilities that will make students perceptive and sensitive language users. Although the emphasis of the program is on language as a tool--for thinking and communicating--it is realized that language exists also as an objective reality, the study of which, on the one hand, can improve the use of language and, on the other hand, can be a fascinating, pleasurable activity. The purpose of this chapter is to outline areas of study about language which will both increase student ability in using language and increase student awareness about language and how it functions.

Many opportunities present themselves which allow teachers to aid in developing their students' awareness of language. Television provides rich opportunities for observing dialectical, regional and national, and social and cultural differences in language use. Literary selections from an earlier time present opportunities to develop awareness of word derivation and language change. The language of advertising, of the classroom, of the business world, and of the church service provide rich and immediate resources for studying differences in language register in real-life situations.

The primary goals of language study should be to increase student interest in and awareness of the richness of language, of changes in language over time and across contexts, and of the potential for variety and flexibility in language use. Language study and awareness should also reinforce knowledge of the structures and conventions used in the various situations that students will encounter in life.

The teacher must help students to find increasingly effective ways of using language and of communicating, and aid students in discovering what they already know subconsciously and implicitly about language. Instruction in language use, however, should not be replaced by instruction in the rules or conventions of language. Study about language is directed towards increasing students' proficiency in using language and in appreciating the richness and potential of language.

The curriculum framework identifies five major areas of language awareness that are appropriate for study at the senior years level. They are:

1. study of language usage and language register;
2. study of the sounds and orthographic conventions of language (in particular, spelling and punctuation conventions);
3. study of words and word development, including idiomatic expressions (both morphological and etymological);
4. study of grammar and syntactic relationships;
5. study of dialect differences and language change over time and location.

Like all other areas of study presented in the senior years curriculum, study about language and the development of language awareness should be integrated with work in the language modes (listening, speaking, reading, writing, and viewing) and with literature study.

LANGUAGE STUDY: PROGRAM GOALS

- In the study of language usage and language register, students should become aware of connotations and values attached to particular conventions of language use, how usage is affected by contextual variables, and the appropriateness of particular usages in different registers and contexts.

- In the study of the sounds and orthographic conventions of language, students should become aware of how particular sound schemes can affect the effectiveness and richness of language. They should also be able to spell, or be able to find the spelling of, words they use in their own writing, and employ punctuation appropriate to their own writing needs.

- In the study of words and word development, students should increase their own vocabularies in the various language modes, should be aware of common roots and affixes and their meanings, and should appreciate the rich cultural backgrounds from which words in the language have been derived.

- In the study of grammar and syntactic relationships, students should be able to increase the flexibility and variety of the structures they use and increase their syntactic fluency by becoming aware of the wide range of structures available in language.

- In the study of dialect differences and language change over time and location, students should become aware of the geographical and cultural differences evident in dialects, the validity and completeness of dialects different from their own, the factors affecting the development of different dialects, and, if not already known, the times at which the standard dialect is appropriate.

LANGUAGE STUDY: SPECIFIC GOALS

Through the study of language usage and language register, students should become aware:

- that certain usages are more appropriate in some contexts than in others;
- that particular usage conventions, while appropriate for informal or oral situations, are inappropriate for formal or written situations;
- of the purpose of and be able to use a variety of formats, such as: application forms, governmental forms, personal and business letters, references, bibliographies, tables of contents, and indices;
- of the effect of content, vehicle, situation, audience, and purpose on language usage;

- of adjustments in their own language register and how these can influence audience perceptions of the speaker or writer;
- of the effectiveness of intentional violation of usage conventions for emphasis;
- of standard usage conventions.

Through the study of the sounds and orthographic conventions of language, students should be able to:

- spell the words they use in their own writing;
- employ a dictionary and other resources (e.g., computerized spell checks) for the purpose of determining the spelling of words used in their writing;
- recognize and apply the spelling conventions related to the use of common affixes;
- employ a full range of techniques leading to correct spelling so that the inability to spell a word does not inhibit the use of that word in writing;
- recognize how the sounds of language can contribute to or inhibit the beauty and effectiveness of language (rhyme, rhythm, metre, onomatopoeia, alliteration);
- interpret the meaning of punctuation in their reading;
- adhere to the punctuation conventions of the syntactic structures and formats they use.

Through the study of words and word development, students should be able to:

- recognize root words as an aid to deriving meaning;
- increase their productive and receptive vocabularies;
- explore and experiment with new vocabulary;
- recognize the meanings of most common prefixes and the meaning-bearing suffixes;
- recognize the ways in which inflectional suffixes are used;
- appreciate the diverse cultural background of English words;
- recognize how new words emerge and old words disappear or take on new meaning;
- recognize how context affects word meaning;
- increase their awareness of the use and derivation of idiomatic expressions;
- recognize how idiomatic expressions add richness and vividness to communication;
- recognize how vocabulary and pronunciation are affected by regional difference and by differences in cultural heritage.

Through the study of grammar and syntactic relationships, students should be able to:

- recognize and use the wide range of structures available in the language;
- expand the basic sentence patterns;
- consolidate or embed sentences;
- increase their syntactic fluency and become comfortable in using increasingly complex sentence forms;
- enhance their language use through increased awareness of syntactic structures;
- manipulate phrases, clauses, and sentences.

Through the study of dialect differences and language change over time and location, students should come to appreciate:

- the legitimacy of dialects;
- the completeness and richness of dialects;
- how dialects, particularly the standard dialects of languages, develop;
- their own and other students' dialects;
- why dialects and regional differences exist;
- that language is a growing, changing phenomenon and cannot become fixed by an arbitrary definition of "standard," "formal," or "educated."

LANGUAGE STUDY: INSTRUCTIONAL PRINCIPLES

Recent work in the area of language awareness has revealed a number of important principles about language growth and language awareness (Ryan, 1980; Kean, 1981; Straw, 1981). The first of these principles is that language awareness is evident through language manipulation or language use, rather than through the ability to state rules or to identify generalizations about language. Research in word awareness, grammatical awareness, conceptual development, and phonetic and spelling awareness, all points to the fact that students are able to manipulate forms and structures prior to being able to articulate the rules or generalizations underlying the use of the structures. For example, students, by a fairly early age (between 6 and 10), are able to use and manipulate, both in speaking and writing, nearly all the structures of adult grammar (Hunt, 1965; O'Donnell, Griffin, and Norris, 1967) even though they are unable to state the rules of the grammar they use. This unconscious or implicit knowledge indicates a highly sophisticated awareness of language prior to either direct instruction about language or the ability to state any of the syntactic rules. The same has been found to be true in word awareness (Bewell and Straw, 1981; Evans, 1975), in spelling awareness (Henderson and Beers, 1980; Beers, Beers, and Grant, 1977), and in story structure awareness (Thorndyke, 1977; Stein and Glenn, 1977).

The second principle is that language awareness seems to be acquired not through a conscious study of the rules and generalizations, but by using language in meaningful and motivating situations (Kean, 1981; Straw, 1981). Rather than being developed by any conscious attempt to master the principles underlying language, language awareness appears to be developed by manipulating language.

The third principle is that an excessive emphasis on teaching the rules of language may, in fact, inhibit and constrain language growth and creative language use (Mellon, 1979; Daiker, Kerek, and Morenberg, 1979).

The fourth principle is that language awareness can be meaningful only when applied to real language situations and when developed from the language needs and language experiences of students rather than from exercises and situations outside the students' realm of experience and interest.

What these principles mean to the senior years teacher is that instruction in language awareness should:

- focus on actual listening, speaking, reading, writing, and viewing experiences;
- emphasize language use and language manipulation rather than the learning of any set of principles or "rules";
- reflect the language needs students experience in real-life communication situations;
- be evaluated on performance in a multiplicity of communication situations.

The purpose of the next section is to identify the general areas of study in language awareness appropriate for senior years students, and to outline some general instructional principles for developing that awareness.

Area 1: Study of Language Usage and Language Register

Usage refers to the choices and discriminations made by language users: "Usage is the study which notes the variety of choices made in the use of English, observes the standards set up by such choices or created to influence such choices, and attempts to evaluate the validity of such standards" (Pooley, 1957, p. 106).

The following sentences exemplify ungrammatical or non-standard usage of English:

a) Put the book.
b) Bo-Beep lost has sheep her little.
c) He done his homework before supper.
d) Would you please tell me who I should write to?

Sentences which fail to conform to the grammar rules of the language (and are, therefore, incomprehensible) are ungrammatical. Sentences which are comprehensible but which fail to conform to the standards of some users of the language (e.g., "educated" speakers and commentators), or which are acceptable for some purposes but not for others, are better described in some way other than ungrammatical. For example, (a) above is ungrammatical because it fails to conform to a rule that speakers of English have about what is needed for completeness and, therefore, is not comprehensible to them. Sentence (b) is ungrammatical because it fails to follow the word order rules of English, making the sentence incomprehensible to other users of English. The use of "done" in sentence (c), however, conforms to rules used by some speakers of English, but not others; it is, nevertheless, comprehensible. Sentence (c) is probably better described as an example of non-standard usage than as ungrammatical. Sentence (d) is acceptable to many educated speakers in informal situations but may be considered unacceptable or undesirable in formal settings.

The study of language usage is closely associated with the study of differences in dialect and register. When describing or commenting on the various language usages of students and others, it may be advisable to avoid the overly narrow and misleading dichotomy of correct/incorrect, and, instead, use such terminology as: non-standard, colloquial, archaic, literary, regional, slang, poetic, jargon, and appropriate for formal written, formal spoken, informal written, and informal spoken language.

In selecting items for instruction, teachers should be guided by the needs of their particular students and choose items on the basis of frequency of occurrence and the degree of social penalty likely to be exacted for failing to follow "approved" usage. Students should be encouraged to concentrate on items which occur frequently and which carry a social penalty (in an interview situation, for example). Otherwise, students should be made conscious of a wide variety of items which may be judged negatively by some users of the language, and be made aware of how context, situation, audience, and content affect usage choices.

Students should be aware of the appropriate use of:

- personal and possessive pronouns and the verb forms which follow;
- number and tense in verbs, particularly in forms of "to be" and irregular verbs;
- relative and antecedent pronouns and agreement of verb forms (e.g., one, anyone, everybody, none, who, whom);
- adjectival and adverbial forms (e.g., good, well, hardly);
- analogical forms (e.g., ain't, theirselves); and
- prepositions, conjunctions, and transitional words and phrases.

The teacher is reminded that no "standard of correctness" exists in the English language; language is correct only insofar as it is appropriate to the situation in which it is being used (i.e., within the register). Formal usage employed in an informal situation such that it interferes with communication is just as "incorrect" or "wrong" as the use of "ain't" in a business letter. "Correctness," then, is synonymous with "appropriateness," and students need to adapt their own usage to the communication context.

Area 2: Study of the Sounds and Orthographic Conventions of Language

Language is made up of combinations of sounds strung together which relate to corresponding graphic representations of sounds (orthography). Although most students at the senior years level have mastered the sounds of the language and the corresponding orthographic symbols both in reading (Durkin, 1974) and in writing or spelling (Templeton, 1980), they are still experiencing growth in the appreciation of sounds, and may be unable to represent in writing all the words and orthographic conventions they need. The goal of the senior years, then, is to help students gain an appreciation of the sound network of the language, to equip them to spell or find the spelling of words they need in their own tasks, and to become familiar with the orthographic conventions, particularly in punctuation, that they are likely to encounter in writing.

Since the goal is to help students understand how the sounds of language encode and enhance the meaning and richness of language, and, by the same token, at times, interfere with the communication of meaning, the most useful instructional method is an approach that will allow students to discover sound forms themselves and experiment in a general sense with various patterns. The emphasis here, as elsewhere, should be on response and integration.

Because a basic core of words has been learned by the vast majority of senior years students, spelling study should concentrate on the spelling needs reflected in the students' writing rather than on a prescribed list of spelling words. For an expanded discussion of techniques for teaching spelling, the teacher is referred to Thomas (1974).

Essentially, two types of spelling needs seem to exist at the senior years: remediation for individuals and the development of spelling of specialized vocabulary. With the first type, individual needs of students should be identified and, in conjunction with their particular needs, individual "study words" should be identified for the focus of instruction. Since by this level most students will have mastered most of the general spelling conventions, and because different students will be experiencing different problems in spelling, the instruction in this area should be done on an individualized or small-group basis. With the second type, specialized vocabulary related to the content of a particular writing task may be identified and presented through whole-class instruction.

In either case, instruction should generally adhere to the following pattern:

- Step 1: A spelling pre-test should be administered so that students become aware of the words on which they need to focus.
- Step 2: A correcting procedure or test should be used to focus student attention on the areas where study is needed.
- Step 3: Target words should be isolated for study so that students will attend to learning the spelling of these words.
- Step 4: After students have studied words in isolation, they should be provided with opportunities to use the words in meaningful writing situations.
- Step 5: Some type of post-test should be administered so that students will become aware of their progress in spelling and of any additional study they may need.

The general study method identified by Thomas (1974) suggests that when studying the spelling of a word students should be instructed to: (1) see the word in isolation; (2) say the word; (3) think about the word; (4) write the word; (5) check the spelling; and (6) repeat steps when necessary. In this way, students focus on spelling, and practise writing the words they are attempting to learn how to spell.

Additionally, instruction in spelling should give students strategies for looking up words they have difficulty spelling or are unable to spell. Teachers should aid students in using references such as dictionaries, spelling guides, computerized spell checkers, and thesauri to ascertain the spelling of words.

Also of concern to teachers is student growth in using punctuation and other writing conventions. Three principles should guide instruction in these areas: first, only the conventions for which students perceive a need and which conform to the syntactic structures they are using in their own writing should be taught; second, instruction should take place in the context of actual writing and editing situations; and third, instructional activities should require students to use an expanding range of conventions and syntactic structures (Petty, Petty, and Becking, 1976).

Area 3: Study of Words and Word Development

Instruction should focus on broadening students' understanding of words, increasing their vocabularies in all the language modes, making them aware of common affixes and roots, and of their meanings, making them aware of the nature of language change, and putting them in touch with the rich cultural backgrounds and diversity encoded in the words of their language. Instruction can either be informal in nature (as in discussions about words, word forms, and etymology), and occur in conjunction with other language activities, or it can be more formal in nature (as in an investigation of cultural influences on words, or the tracing of particular spellings and usages by period, locality, or background). Whichever approach is used, instruction should generate in students an interest and excitement in words and should guide students in using words with greater effectiveness and precision.

It is questionable whether the teaching of vocabulary lists or the like is an effective means of producing sensitive word use. Only as students perceive how new words can be used and understood in meaningful contexts can real growth take place. Word study can become an exciting element of any unit, particularly in writing contexts. As students grow in their appreciation of the origins of words and the power of appropriate word choices, they will also grow in their ability to use words with precision.

Area 4: Study of Grammar and Syntactic Relationships

Most students have mastered the basic grammar of the language by grade 9 (Hunt, 1965; O'Donnell, Griffin, and Norris, 1967). That is, they are able to understand and employ all of the grammatical structures used by adults. This does not mean that students are able to articulate the rules underlying the structures they use or that they are in fact consciously aware of the grammar of the language.

A good deal of research has been done on the relationship between conscious knowledge of grammatical or syntactic rules and the ability to use those structures effectively. Braddock, Lloyd-Jones, and Schoer (1963) point out, after reviewing fifty years of research in the area, that there seems to be only a weak relationship between explicit grammatical knowledge and the ability to employ grammatical structures effectively in writing. Therefore, they conclude that formal teaching of grammar has a negligible effect on language growth. This statement is supported by subsequent research (Mellon, 1969; O'Hare, 1973; Elley, Barham, Lamb, and Wyllie, 1979; Kean, 1981).

If explicit knowledge of grammar does not enhance competency in language use, and if the teaching of formal grammar does not seem to affect language growth, then what can teachers do to increase the syntactic fluency of their students?

Loban (1976) and O'Donnell, Griffin, and Norris (1967) observe that the differences between more mature and less mature language users are not the structures they use, but the flexibility and variety of structures that they understand and employ in both speaking and writing. This observation would lead to the conclusion that instruction in syntactic fluency should emphasize experiences that will help students increase their flexibility in choosing structures appropriate for particular language contexts and increase the variety of structures they employ in all language contexts.

In fact, the research in sentence manipulation (i.e., sentence expansion, sentence reduction, sentence combining) appears to support this conclusion. Experiences that focus students on the manipulation, expansion, and combining of syntactic structures seem to produce increased language fluency in all the language modes (see Kean, 1981, and Straw, 1981, for a complete discussion).

The conclusion to be reached about instruction in the syntactic or grammatical "rules" of the language are the same, it seems, as the conclusions about other area of language study: since the goal is to produce more effective language users, the most effective means of attaining this goal is through the active manipulation of language in all the language modes and in real-life situations requiring communication.

Area 5: Study of Dialect Differences and Language Change

In conjunction with the study of sound development, word development, and syntactic structures, teachers should aid students in becoming aware of dialect differences that exist in English and of the way in which the language has changed.

This area can be studied through comparisons and contrasts within the students' own language and an investigation of how different varieties of the language may differ based on such variables as region, passage of time, level of formality, purpose, and topic. Students should also become aware of other areas of differences such as:

- sound (e.g., "Southern" accent versus "British" accent);
- word choice (e.g., "line up" versus "queue up");
- spelling (e.g., "colour" versus "color");
- syntax (e.g., "He be my friend." versus "He is my friend."); and
- idiom (e.g., "Can I give you a lift?").

The purpose of instruction is to make students sensitive to the broad range of differences in language, to the view that "different" should not be equated with "wrong," and to the fact that language is a changing, growing phenomenon. Instruction should focus on language use, and on helping students appreciate and understand that differences in language develop over time and are influenced by place or context.

LANGUAGE STUDY: STRATEGIES

Editing

An awareness of the form and function of particular structures can be effectively developed in editing experiences. Individual, peer, or group editing, either in speaking or writing, can be useful in the development of language awareness. Reading/editing groups can be developed in which students listen to or read each others' work and make constructive comments on the work presented. This is particularly effective in discussion of register and usage considerations.

After completing a composition, students can be asked to make decisions about their own work regarding features such as usage, spelling, word choice, and punctuation. It is useful to separate these editorial considerations from the planning and actual production stages so that while preparing the composition students will focus on communicating meaning rather than on determining the form the message will take. Oral language can also be examined through the use of audio or video recordings.

Sentence-Combining

Students should be encouraged to reshape sentences for varying effect by rearranging, expanding, reducing, or combining them, and comparing different versions. In sentence-combining, students either generate or are presented with a number of short, simple sentences and are directed to combine them into more effective sentences. The teacher may either select particular forms and "cue" students as to the ways in which the sentences can be combined, or give students sentences and explore with them the different ways in which the sentences can be combined. If cued items are used, the cue is often underlined in sentences or is placed after the simple sentences; students are then taught to combine the sentences in a prescribed way. Ideally, sentence-combining activities should be related to work in progress, and not done in isolation.

The entire spectrum of syntactic structures, subordination, and embedding (i.e., single word modifiers, participles, gerunds, appositives, relative clauses, adjectival clauses, adverbials, prepositional phrases, nominative absolutes) can be examined and explored during sentence-combining. In addition, punctuation conventions that relate to particular structures can be taught and explored in actual writing situations, along with considerations of audience, purpose, emphasis, and unity in writing.

Role-Playing and Creative Drama

An effective means of building students' awareness of the way language changes in response to different contextual variables (i.e., register, usage) is to involve them in role-playing or dramatic situations in which they must adjust language to meet certain considerations. These experiences should then be followed by discussions focusing on the ways in which the variables interact in language choice. Examples of dramatic situations might include job interview situations, scenes from literature, or shopping experiences.

Modeling

Modeling of particular forms or structures can also aid in the development of student language use. In their reading and listening, students will begin to note the language choices made by writers and speakers in order to achieve certain effects. By observing and discussing these choices, they will learn to make discriminating choices in their own language use which result in clarity and consistency in "voice" and tone, choices appropriate for the specific mode in which they are engaging.

Below are a few of the structures students may wish to model:

1. Modifiers for more detailed description.

   "She was a big woman, sturdily built, with a firm, prominent nose, and wide-set, dark intelligent eyes." (Donald Creighton: John Macdonald: The Young Politician)

   "Against the green of the marsh grass the heron was a snow-white figure on slim, black stilts, tense and motionless." (Rachael Carson: Under the Sea Wind)

2. Verbals (verb phrases).

   "The horses plunged wildly and reared on their hind feet in a panic, straining against each other, pulling apart, going down beneath the pole, trying to turn to trace their steps." (F.P. Grove: Over Prairie Trails)

3. Subordinate clauses as free modifiers.

   "His lips were moving faintly, as if he were preparing certain arrangements of words." (Morley Callaghan: Such Is My Beloved)

4. Antitheses

   "Not necessarily conscription, but conscription if necessary." (McKenzie King)

   "Ask not what your country can do for you. Ask what you can do for your country." (John F. Kennedy)

5. Absolute phrases.

   "Jean hurried along, his hair flying in the breeze."

Collecting Language Samples

Teachers can aid students in becoming aware of how language is used in different situations by asking them to collect language samples from different persona and situations and asking them to examine the similarities and differences. Examples in oral language might be: a collection of interviews of the same people in different situations or contexts, or a collection of conversations employing different vehicles (e.g., telephone versus letter) or different purposes (e.g., advertisement versus poetry). Students can collect many language samples and attempt to identify why they differ, thereby increasing their awareness of the effects of contextual variables and reinforcing their knowledge of the concepts of register, dialect, and usage.

Journals

In conjunction with the collection of language samples, students can be encouraged to keep periodic journals of their observations of interesting similarities and differences in language and language use which they have encountered.

In addition, students may wish to keep records of their own progress in vocabulary acquisition, spelling, and usage, or of areas in which they personally feel they need additional work or practice.

Journal work could also lead to interesting workshop units such as the development of a "slang dictionary" or a style book.

Games

Language games (e.g., jokes, rhymes) can increase student awareness of language and language use. In order to play a game successfully, the participants must be aware of the "rules." Awareness of such games and their "rules" can contribute in interesting and creative ways to student knowledge of language. Games for any area of language study (e.g., spelling, sounds, punctuation, sentence structure, word development) can be created to provide enjoyable practice for students who need work in particular areas.

Oral and Choral Reading

Sensitivity to and awareness of language can also be developed through oral and choral reading situations. Readings can be selected to emphasize particular objectives (e.g., sound patterns, sentence structures, idiomatic expressions) and the oral component can aid students in becoming aware of these language structures and formats.

Reference Work

Language awareness can be developed by interesting work requiring the use of reference materials. Word development, synonymous relationships, letter formats, and other such techniques or processes can be investigated by learning how to use dictionaries, spelling guides, thesauri, encyclopedias, and other reference materials. Language handbooks have special relevance to the development of language awareness. The teacher should make this type of work as interesting and useful as possible so that students can see the purpose in using the reference materials and gain independence in using such references.

Word and Use Searches

Another method of encouraging language awareness is to aid students in exploring oral resources (e.g., television, radio) and written materials (e.g., literature, poetry, newspapers) for interesting words and usage conventions. These can then be used both to discuss variables that affect language use and to trace language change over time.

Cloze Procedure

Cloze activities in which a selective omission pattern (e.g., omission of verbs, conjunctions, concrete words, or prepositions) is used in place of the "every fifth word" omission typically used in cloze tests, will focus student attention on the particular structure and function of the words omitted.

Focused Reading

Focused reading activities can be designed as a means of sensitizing students to the texture of words and language. These activities should focus on particular uses of language.

Short stories, poetry, and essays, which are likely to be more precise and controlled than longer discourse found in novels, for example, should be used for the purpose of helping students become sensitive to how an author maintains linguistic control in writing.

LANGUAGE STUDY: FORMATS AND ACTIVITIES

Although the formats and activities listed below focus on language study, they should not be employed in isolation, but rather should be integrated into the total program. They should emerge naturally from any of the language modes or from the study of literature. Some might apply best to whole-class or small-group situations, while others might best serve the needs of individual students. While a variety of formats and activities is important, the overall goal is to foster growth in students' ability to use language effectively; therefore, careful sequencing is also very important.

Language usage and register:

- write/perform dialogues between imaginary characters;
- listen to and note language use in a variety of situations;
- drama;
- advertising;
- commercials;
- cloze techniques;
- diaries of fictional characters (e.g., Hamlet, Lady Macbeth);
- storytelling from different points of view;
- samples of sexist/racist words or expressions in common use;
- reports;

- résumés;
- business letters;
- legal documents;
- rewrite an incident in a novel from a different point of view;
- reviews;
- write letters from one fictional character to another;
- listen to different age groups, noting typical language patterns.

Sounds and orthographic conventions:

- write dialogues;
- note spelling differences in works by different authors (e.g., Chaucer, Shakespeare);
- peer editing;
- sound poetry;
- chants;
- tongue twisters;
- brainstorm rhymes/alliterations;
- use of drafts in writing to emphasize the importance of meaning and word use before correct spelling;
- journal editing;
- word games;
- readers theatre;
- oral reading of material which contains no punctuation (e.g., poems of Don Marquis);
- parodies;
- write lyrics to familiar music;
- limericks;
- jingles;
- tapes of poetry reading.

Words and word development including idiomatic expressions:

- focused reading;
- focused listening;
- advertising;
- sports reports;
- word games;
- brainstorm lists of words of ethnic origins;
- research origins of common expressions (e.g., "by hook or by crook");
- brainstorm lists of words with the same root.

Grammar and syntactic relationships:

- cloze procedures;
- write/speak from different points of view;
- parodies;
- modeling;

- sentence-combining;
- short writing tasks which focus on specific grammatical or syntactic situations (e.g., dialogues involving three or more people and keeping pronoun/antecedent clear, or use of flashbacks to focus on verb tense).

Dialect differences and language change:

- role-play dialects;
- interview recent immigrants;
- focused reading;
- samples of writing, audio or video tapes from a variety of places and times;
- original scripts;
- brainstorm/research words or phrases whose meanings have recently changed.

LANGUAGE STUDY: EVALUATION

The evaluation of language awareness should follow directly from the goals of the program; that is, it should be done in terms of the effective comprehension and production of language. For most senior years students, language awareness is important, as it supports the use of language in listening, speaking, reading, writing, and viewing, and in the study of literature; for some students an extension of this awareness into a study of the historical development of language may be appropriate.

CONFERENCE CHECKLIST FOR LANGUAGE AWARENESS

The student:	Very Little				Great Deal
1. is aware of a core of "standard" usage conventions.	1	2	3	4	5
2. is aware that particular usages are more appropriate in some contexts than in others.	1	2	3	4	5
Usage conventions that need attention:					
3. is sensitive to the effect of the following in using language:					
• audience	1	2	3	4	5
• purpose	1	2	3	4	5
• situation	1	2	3	4	5
• vehicle	1	2	3	4	5
• content	1	2	3	4	5
4. makes controlled use of "inappropriate" usage as a means of emphasis.	1	2	3	4	5
5. spells correctly the words he/she uses.	1	2	3	4	5
6. is aware of basic spelling rules and conventions.	1	2	3	4	5
7. employs reference material to ascertain the spelling of unknown words.	1	2	3	4	5
8. does not allow weak spelling skills to limit his/her writing vocabulary.	1	2	3	4	5
9. spells and attaches affixes appropriately.	1	2	3	4	5
10. is aware of the meaning of common affixes.	1	2	3	4	5
Affixes that need attention:					

	Very Little				Great Deal
11. is aware of the meaning of common roots.	1	2	3	4	5

Roots that need attention:

	Very Little				Great Deal
12. uses precise and interesting vocabulary.	1	2	3	4	5
13. seems to be aware of how words are derived and how words change.	1	2	3	4	5
14. is able to interpret the meaning of punctuation in reading.	1	2	3	4	5
15. uses punctuation appropriately in his/her own writing.	1	2	3	4	5

Punctuation conventions that need attention:

	Very Little				Great Deal
16. shows growth in syntactic fluency.	1	2	3	4	5
17. is flexible in the choice and use of sentence forms.	1	2	3	4	5

Sentence forms that need attention:

	Very Little				Great Deal
18. is aware of dialectal and regional differences and shows a positive attitude toward language differences.	1	2	3	4	5
19. is aware of how features such as rhyme and metre enrich or detract from language meaning.	1	2	3	4	5
20. is able to adjust language styles to a variety of situations.	1	2	3	4	5

DEVELOPING LANGUAGE THROUGH LISTENING

Listening is generally divided into three major areas: "hearing" (the basic ability to receive sound); "attending" (selecting and focusing on sounds); and "auding" (the ability to comprehend language received aurally). The senior years teacher needs to be concerned primarily with the third area, comprehension (auding). In this document "listening" will be used to suggest the area of comprehension since most teachers at the senior years level are more familiar with this term than with the term "auding." Listening comprehension differs from reading comprehension only in the mode of presentation; variables that affect student ability in reading comprehension (e.g., prior experiences, knowledge of concepts and relationships, knowledge of language structure, vocabulary) are the same variables that affect listening. At this level, the listening and reading programs can be effectively integrated since similar competencies underlie the two processes.

On the other hand, because of the nature of oral language and attributes specific to speech (e.g., materials being listened to, rate of presentation), the strategies used for listening are somewhat different from those used for comprehending written material. Therefore, the effective teacher will help students apply strategies unique to listening comprehension, while at the same time integrating processes common to reading and listening.

The cognitive processes that underlie oral language development, writing development, literature study, and language study also underlie listening and reading. Students can, therefore, learn strategies to aid them in becoming effective listeners, and, at the same time, learn to apply them toward growth in the other language areas.

Listening activities may be either unstructured or directed; both approaches are necessary in assisting students in developing listening skills. Unstructured activities, taking place in such contexts as class discussions, listening to literature, and participation in drama, need to be meaningful and motivating to students. Directed listening activities, on the other hand, need to be developed by the teacher to achieve particular goals of the listening/comprehension program such as listening for main ideas, listening in order to develop an argument, and listening to follow directions. (See the "Strategies" section of this chapter.)

Since listening is often affected by visual as well as aural cues, the program needs to make students aware of the visual components of effective listening such as gesture, facial expression, and posture. An effective strategy for making students aware of the impact of nonverbal cues is to model a range of such cues with and without the students' knowledge. Students can then discuss the impact of the various messages.

Listening is the first language ability encountered and learned by students, forming the basis for all other language learning. The senior years student still needs instruction and guidance in listening through planned, teacher-directed activities that can simultaneously aid growth in the other language areas.

THE LISTENING PROCESS: PROGRAM GOALS

Because it is the essential first step toward effective speaking, reading, and writing, the development of effective listening skills should assume a position of key importance in the integrated curriculum in keeping with its key role in the communication process.

The effective teacher will not only be a model but also an active participant in the listening process, particularly in demonstrating tolerance for and appreciation of the ideas of other students, cultures, and times.

Critical listening not only comprises a major mode for gaining knowledge, but also strongly affects the process of learning to think and to solve problems (see the chapter, "The Thinking/Learning Process"). Therefore, work on critical listening will concentrate on exercising and promoting a number of interrelated skills, such as the ability to:

- sense relationships;
- understand and interpret information;
- follow narration, description, exposition, and argument;
- recognize attitudes expressed by the speaker, and recognize how the listener's responses are influenced both directly and indirectly;
- listen with a conceptual framework appropriate to the speaker, the occasion, and the content;
- listen selectively, with varying degrees of attentiveness and with a clear sense of purpose;
- concentrate in order to move beyond mere listening for information toward a more creative and appreciative form of listening.

THE LISTENING PROCESS: SPECIFIC GOALS

Participation in the listening program should help students develop their ability to:

- establish a purpose for their own listening;
- relate new information to prior experience;
- expand vocabulary;
- discern main ideas;
- notice specific details;
- understand sequence;
- recognize relationships;
- attend to format and organization of presentation;
- respond appropriately to speaker and material;
- adapt to different types of presentation;
- infer information, purpose, point of view, and attitude from tone of voice, choice of language, and body language;
- recognize and respond to the use of analogy and other similar devices;
- question (to listen actively and critically);
- predict (to listen creatively);

- determine relevance of details, illustrations, anecdotes, and supporting facts;
- differentiate between fact and opinion;
- detect bias;
- detect such fallacious reasoning as begging the question, forestalling disagreement, bandwagon technique, appeal to authority, and lie of omission;
- differentiate between emotional and rational language;
- differentiate between legitimate techniques of generalization and faulty generalization;
- generalize from information received;
- classify;
- recognize and appreciate imagery, figurative language, and the texture and sound of words;
- follow oral narration, description, exposition, and argument by perceiving variations in chronological, spatial, and logical development;
- evaluate appropriateness of language usage, content, and form of presentation in terms of audience and purpose;
- recognize and appreciate dialects and language communities.

THE LISTENING PROCESS: INSTRUCTIONAL PRINCIPLES

To help students develop the ability to apply listening strategies automatically, the teacher needs to guide listening activities through three stages: pre-listening, listening, and post-listening.

Pre-Listening

In the pre-listening stage, students are prepared for the actual listening activity. The amount and type of preparation will depend largely on the purpose of the activity, the experience of students, and the difficulty and interest of the material offered within the classroom setting. Students should develop the ability to:

- define a specific purpose for listening (e.g., to gain information, to enjoy, to identify main ideas);
- ascertain from experience the knowledge and understanding that will facilitate the listening process in a particular situation;
- use context to understand new vocabulary;
- recognize consequences resulting from the format of presentation;
- understand, from such things as format and title, what key concepts may be presented or assumed;
- relate the topic to their interests and knowledge;
- become familiar with what might or will be done with the material after the presentation.

The teacher's role in this process is, in part, to assist students in developing strategies for purposeful listening, eventually to be applied independently.

Listening

This stage is the focus of the lesson, and the point at which students must apply their knowledge and strategies in order to comprehend the material being presented. Material and presentation must be carefully selected to aid students in organizing the information.

The amount and type of teacher assistance required (in note-taking or explanation, for example) will vary from task to task. The teacher's aim is to provide just enough guidance so that listening abilities will be developed and the purpose of the lesson achieved.

Post-Listening

While the possibilities for post-listening activities are extremely broad, these activities should certainly aid comprehension of materials as identified by the objective of the lesson. Post-listening activities should:

- involve some type of response to the material (e.g., private, oral, written, dramatic, graphic);
- provide an opportunity for students to consolidate and extend their abilities and knowledge;
- provide possibilities for diagnosis of strengths and weaknesses in themselves, their peers, and others;
- stress the relationship of the material to a broader or thematic context.

THE LISTENING PROCESS: STRATEGIES

Most, although not all, classroom listening activities will include both pre-listening and post-listening stages. In addition, listening activities can serve as both pre- and post-reading, -writing, -viewing, and -speaking activities.

The Six W's: Who, What, Where, When, Why, and How

The questions suggested by the six W's are appropriate strategies for examining both the listening situation (i.e., who is speaking to whom), and the narrative content of the listening experience (i.e., the what of the listening situation). They become important for predicting not only what will happen but also what questions to ask. Whereas in an examination of the expository content the emphasis falls primarily on the what, how, and why, much of the style and flavour of descriptive language can be appreciated more fully with an understanding of the complexity with which a speaker presents the who, when, where, and how.

Drama

Since audience orientation can inhibit some students and highlight undesirable (e.g., hyperactive) behaviour in others, not all students or even classes will become involved in dramatic performances. However, the value of drama in developing self-confidence and releasing inhibitions, in developing powers of concentration, and in assisting the students to develop believable roles and relationships within the context of classroom activities makes it a particularly useful strategy in any listening program.

Drama exercises a student's ability to attend to the words of others in a manner that is almost always selective and inevitably leads to the skill of summarizing. Dramatization can also be used to elaborate on the text, since it requires the student to make inferences and draw conclusions; that is, to go beyond the surface or literal level of meaning.

Dramatization can range from simple readers theatre to role-playing and improvisation, including the development of monologues and dialogues that expand on characters and themes students have encountered in previous reading or discussion. An especially useful approach is to provide students with specific roles to play in discussion situations familiar to them and have them exercise appropriate listening skills as they improvise.

An activity that involves a variety of such strategies is the tournament-style debate in which teams or individuals compete, with winners from each round going on to compete at successive levels with other winners. Interest grows by granting losing teams the opportunity to choose which winning team to join for the next stage of debate. To begin the process, groups of students choose a specific element in a piece of literature, (e.g., a specific character, setting, or plot element in a novel) and debate with each other in tournament style the importance of their chosen element to the theme. Group members can take on such roles as the novel element itself, lawyer for the defense, and research assistants. Activities of this nature provide opportunities for students to develop such critical listening skills as following a sequence or argument, distinguishing between relevant and irrelevant information, distinguishing between fact and opinion, and evaluating the validity of an argument. (For a further discussion on the tournament debate, see the "Strategies" section of the chapter, "Developing Language through Literature.")

Games

Games can often provide non-threatening ways of helping students become aware of the strengths and limitations in their listening skills. The game could be as simple as playing a recording and asking students to identify as many sounds as they can, or having students orally transmit a message in whispers around a large circle, followed by a discussion of how and why discrepancies arise and what implications result for the listening process. Students could also play the game "Concentration" and work on developing an ear for the rhythm inherent in oral language.

Other games could involve having the students follow a series of increasingly complex oral instructions, perhaps with built-in tests of concentration such as the order to disregard certain preceding instructions.

Games illustrating the difference between one-way and two-way communication are excellent for integrating listening and speaking. For example, two teams could be formed, with members of the first team being asked to listen to a short selection and then pass on remembered details to the next member of the team. Members of the second team are allowed to use questioning and retelling prior to the task of passing on the story to the next member.

Mystery games work well for developing critical listening skills. Students could be given selected clues to a mystery which they alone may see. The only communication allowed for solving the mystery is talk.

Small-Group Discussions

Many of the classroom activities in the listening program will involve small-group work, giving students the opportunity not only to speak but also to listen attentively, to participate in discussion, and to take leadership roles. A teacher may combine strategies by having students role-play specific leadership functions which require specific listening skills such as summarizing what the group has said following a discussion.

Analysis of Factors that Influence Listening

Students could be asked to investigate the diverse factors that influence listening, in the process making them aware of the many kinds of listening they are exposed to daily. An appropriate structure for this analysis would be to focus on how listening is affected by the five communication variables: content, vehicle, situation, audience, and purpose. The experience could be expanded by having students construct strategies for effective listening, in the process investigating such factors as attention span, knowledge of material, graphics, interest in or concern for content, aesthetic appreciation, language tone and register, vocal tone, patterns of organization, emotional language, fallacious reasoning, and even physical environment (e.g., light and temperature, time of day, and soundscape).

Music and Rhythmic Language

Since music is a kind of international language, it can be used effectively as a listening tool in the development of oral and written language. Students can listen to music or poetry and respond in mime or creative movement, in writing, or by reading something with a similar rhythm or feeling. For example, Neil Diamond's album Jonathan Livingstone Seagull can be used as an introduction to the novella, or as a trigger for a discussion of atmosphere or style. Rhythmic patterns in poetry can be modeled by using music with a similar beat.

Music can be used in other ways as well. Given the objective of teaching students the value of listening with varying degrees and kinds of concentration, students should consider the correspondence between a context and music listening. Students quickly recognize the different demands made by hearing "Muzak" while shopping, by listening to the radio while driving or doing homework, by attending a rock concert, by participating in a school dance, by attending a classical symphonic concert, etc. The teacher's responsibility is to make the students aware of the various contextual cues they should attend to in determining what degree and kind of listening concentration is appropriate to a specific occasion, situation, speaker, or task.

A study of the rhythmic component of language can also be an effective strategy for developing an awareness of such elements of style as rhythm, flow, inflection, emphasis, timing, and pace. Forms which could be used for this purpose include humour (e.g., jokes, riddles, puns), poetry (e.g., free and blank verse, limericks), and exaggeration (e.g., advertising and auctioneering). An oral cloze activity, in which students are asked to supply the rhyming words deleted from a rhyming poem, is a listening activity that focuses directly on an awareness of the effect of repetition.

Analysis of Material in Aural Contexts

By using a variety of aural presentations, a teacher can give a class practice in finding the main idea of materials they hear, determining purpose, analyzing appeal, recalling details, reconstructing a talk from notes made during the presentation, recording points heard during an interview, and note-taking. Listening-viewing guides are particularly useful for directing students in their film viewing. Films are usually viewed best in one sitting but, like good books, reveal their rich complexity through reviewing selected portions and, in the case of films, discussing the impact of such aspects as pace, camera focus, sound effects, and music.

Use of the Mass Media

Students could be guided to explore the relationships among the skills of listening, listening and viewing, and reading, by using tapes of radio broadcasts, newspaper accounts, and news magazine accounts of the same event or speech or of a similar occasion.

In this way, students will become aware of the difficulties encountered and the solutions explored by the various media. They can then discuss such questions as why different people prefer to obtain their information essentially from radio, or television, or the printed media, and why some people prefer to read a book before viewing the movie or the television program based on it. A class could move on to discuss the different listening strategies and skills required for radio broadcasts, television broadcasts, recordings, and films.

Note-taking

Note-taking is an effective strategy for focusing on listening skills. Of particular usefulness in developing note-taking strategies are educational filmstrips or tapes that teach note-taking. In the process of listening to instructions on note-taking and outlining techniques, students can build a vocabulary of cue words that will be useful to them in their reading and writing as well as in their speaking, viewing, and listening. After using the listening exercises often included in such filmstrips or tapes, teachers can introduce other similar kinds of material to help students continue this skill development in their reading. This strategy can be supported by teacher modeling where the teacher purposefully uses cue words to indicate relationships and to suggest emphasis.

Panels, Debates, and Speeches

While not every student will master the skills required to participate in formal debate or even a structured panel discussion, every student could participate in analyzing the debates and panels presented by other members of the class. These activities provide considerable scope for teaching higher level listening skills, as do formal speeches.

The Inner Voice

Another strategy for developing listening skills which can be effectively integrated with other language modes is to help students develop what can be called their inner voice. Students need to learn to transfer their speaking voice with its rhythms, pauses, inflections, and emphases to a voice inside their heads. Listening to this inner voice is not only an effective rehearsal technique in that it can be useful for predicting, organizing, and recognizing the effectiveness and appropriateness of what the students plan to say or write, but is also a means of deriving greater meaning from their reading.

THE LISTENING PROCESS: FORMATS AND ACTIVITIES

Like reading assignments, the material selected for listening activities needs to be motivational and appropriate for the conceptual and linguistic levels of students. When selecting materials or activities for listening experiences, the teacher needs to be aware of:

- the difficulty of the material being considered for presentation;
- the need to choose materials with rhetorical qualities that reveal the power, rhythm, cadence, and musicality of the speaker's voice;
- the amount of students' experience with or knowledge about the material;
- the level of language difficulty of the material;
- the complexity of the presentation;
- the organization of the presentation;
- the degree of interest of both the content and the presentation;
- the instructional purposes of the material;
- the use of visual aids with the material;
- the level of listening required by the students;
- the stated purpose for the listening activity;
- the response required by the students.

Range of Possible Formats and Activities

Materials used for listening activities need to be meaningful and comprehensible to students to enable them to develop listening abilities. Listening activities should involve students in a variety of situations, with varying purposes and a range of formats. The following is a list of possible formats and activities.

Imaginative listening:

- records, audio tapes of songs, poetry, short stories, sound effects;
- video tapes and films of dramatic performances;
- storytelling, talking books.

Listening to promote understanding and critical thinking:

- documentaries;
- television and radio broadcasts, advertisements;
- teacher and peer presentations, live and videotaped speeches, lectures, demonstrations;
- panel discussions.

Listening requiring an immediate response:

- interviews;
- group discussions and spontaneous talk;
- listening games;
- informal meetings;
- cross-examination debates;

Listening requiring immediate processing but delayed response:

- sermons;
- lectures;
- documentaries;
- newscasts;
- formal meetings;
- formal debate;
- parliamentary debate.

THE LISTENING PROCESS: EVALUATION

Students need to know that they are making progress in developing listening skills and feel that they are being presented with reasonable challenges. Accordingly, students need to be given clear objectives for their listening activities and the evaluation that occurs should reflect these objectives. Evaluation, therefore, must be a shared and open process in which the instructor not only communicates an assessment of progress but also gives an indication of expectations.

There are, of course, many ways of achieving this interchange between students and teachers. The following suggestions have been found effective in many Canadian classrooms:

- both students and teachers keep log books in which they record each day's activities;

- students write personal evaluations in which they assess their growth over a given period of time;
- teachers make students aware of specific expectations to which they can refer when evaluating their own progress and work;
- teachers write private memos to individual students;
- teachers and students have brief conferences to share perceptions of progress and expectations;
- students keep a file of the materials prepared for classroom listening, speaking, and viewing activities, with appended notations regarding the success of each activity;
- when deemed advisable by the teacher, students peer evaluate presentations made in small-group situations (preferably written evaluations rather than face-to-face verbal assessments), and assess the degree to which the directive of the discussions has been achieved;
- teachers keep continuous records and make anecdotal notes of student growth and participation by observing small groups of students;
- teachers use audio and video recorders to tape group discussions and, together with students, evaluate response and participation in terms of active listening skills.

Evaluation of listening skills should probably be done not on an achievement model, but on a point-scale growth model such as the one outlined on the following pages. The three checklists which conclude this chapter illustrate techniques for teacher, peer, and self-evaluation of speaking and listening skills.

CHECKLIST FOR TEACHER EVALUATION OF LANGUAGE SKILL*

Please check by encircling the number appropriate in each case. Example: You consider a pupil just slightly better than average at a certain skill. You circle the number four, as follows:

1 2 3 [✓ 4] 5

LOW	HIGH
1. Skill in communication	
1 2 3 4 5	
incompetent with all language; no awareness of listeners; speaks without trying to evoke understanding from others; halting pace of words and inflections of voice not adjusted to listeners; writes like an illiterate person	uses language in any form with power, proficiency, and pleasure; adjusts pace of words and inflection to listeners; uses an "imparting tone"; is aware of the need to make oneself understood; writes competently with a sense of style
2. Organization, purpose, and point	
1 2 3 4 5	
rambles, no sense of getting to the point; rattles without purpose; cannot tell a story or express ideas in a suitable sequence	plans what is said; has control of language; can tell a story or express ideas in a suitable sequence
3. Wealth of ideas	
1 2 3 4 5	
seldom expresses an idea; appears dull and unimaginative; doesn't originate suggestions or plans	expresses ideas on many different topics; makes suggestions on what to do and how to carry out class plans; shows imagination and creativity in many ways

---

* This "Checklist for Teacher Evaluation of Language Skill" appears in W. Loban, Language Development: Kindergarten through Grade 12 (Champaign, IL: National Council of Teachers of English, 1976), pp. 96-99. Copyright 1976 by the National Council of Teachers of English. Reprinted with permission.

<table>
<tr><th>LOW</th><th>HIGH</th></tr>
<tr><td colspan="2">4. Fluency
1 2 3 4 5</td></tr>
<tr><td>seldom talks; exceptionally quiet; needs to be prompted to talk; overly laconic</td><td>talks freely, fluently, and easily; also talks brilliantly and effectively</td></tr>
<tr><td colspan="2">5. Vocabulary
1 2 3 4 5</td></tr>
<tr><td>uses a meagre vocabulary, far below that of most pupils this age; inarticulate, mute</td><td>uses a rich variety of words; has an exceptionally large, effective, and growing vocabulary; speaks fluently with vocabulary suited to listeners</td></tr>
<tr><td colspan="2">6. Quality of listening
1 2 3 4 5</td></tr>
<tr><td>inattentive, easily distracted; seldom attends to the spoken language of others; doesn't listen for relationships or note how main ideas control illustrations or subordinate ideas</td><td>superior attentiveness and understanding of spoken language; a creative listener</td></tr>
<tr><td colspan="2">7. Quality of writing
1 2 3 4 5</td></tr>
<tr><td>lacks coherent organization; often does not follow conventional usage and spelling; a very poor writer</td><td>organizes in terms of a purpose; excludes irrelevant materials; subordinates elements not to be stressed; uses appropriate style, acceptable usage, and conventional spelling; a superior writer</td></tr>
<tr><td colspan="2">8. Reading
1 2 3 4 5</td></tr>
<tr><td>reads only what he [or she] has to read; "deciphers" print rather than reads it; gets no ideas from books; will not very likely read more than newspapers and magazines (if that) when schooling is over</td><td>reads voraciously, easily, and with interest books of merit and difficulty; absorbs ideas from books easily and accurately; will undoubtedly read much throughout life</td></tr>
</table>

LOW	HIGH
9. Activity 1 2 3 4 5	
listless, apathetic, passive; has very little to do with others; prefers to sit; has low energy level; has slow reactions; seems always tired	very active; relates easily and freely to others; has a high energy level; enjoys physical activity; has quick reactions; seems exceptionally vital and alive
10. Acceptance or rejection 1 2 3 4 5	
rejected by others; disliked; almost never chosen by others or included in activities; almost entirely isolated	notably popular with everyone; others seek his or her company; never lacks companionship; always included in peer-group activities

PEER EVALUATION OF AN ORAL PRESENTATION

Score

1. Was the speaker enthusiastic? ____
2. Did he/she reveal a good grasp of the subject? ____
3. Did his/her talk have a plan? ____
4. Was there warmth in his/her communication with the audience? ____
5. Did he/she have a sense of humour? ____
6. Was your attention consistently held? ____
7. Were you disappointed when the speaker ended? ____
8. Did you find the presentation informative? ____

Ratings: 5 - excellent
4 - very good
3 - good
2 - adequate
1 - poor

The checklist on this page and the one on the following page are reprinted with permission from English: Curriculum Guidelines for the Intermediate Division (Toronto, ON: Ontario Ministry of Education, 1977), pp. 118-119.

SELF-EVALUATION OF LISTENING

Student Checklist for Listening Attitudes and Habits	Yes	No
1. When I have to listen to a speaker, a recording, a reading, or to others in my class:		
a) I squirm around a lot.	___	___
b) I interrupt when I disagree.	___	___
c) I get turned off if the voice seems different or strange to me.	___	___
2. Generally:		
a) I just find listening a bore.	___	___
b) I would rather talk than listen.	___	___
c) I realize that I could learn more by listening than by speaking.	___	___
3. If I find the speaker uninteresting:		
a) I shuffle my feet.	___	___
b) I clear my throat.	___	___
c) I tap my fingers.	___	___
d) I cough.	___	___
e) I stare at the ceiling.	___	___
f) I fake interest.	___	___
g) I just can't wait to leave.	___	___
h) I talk to my neighbour.	___	___
4. If I find the speaker interesting, I comment to my neighbour.	___	___

Note: This checklist may be used initially as a test for sensitivity (Yes-No answers), to be followed by discussion. Students could then compile a list of more positively framed questions for self-evaluation. This questionnaire may be used periodically for student self-evaluation of progress.

The following checklist is a suitable measuring device for a subsequent evaluation of listening skills.

1. I have not tried to improve.	___	___
2. I have tried to improve with no success.	___	___
3. I have tried with some success.	___	___
4. I have been successful.	___	___

SELF-AWARENESS ASSESSMENT

To help you start to be more aware of your listening habits, complete the following listening self-evaluation. It will give you an idea of which listening habits you can pat yourself on the back for and which ones you might want to reshape. Answer each question thoughtfully:

EFFECTIVE COMMUNICATING SELF-EVALUATION

Communicating Knowledge and Attitudes	Most of the Time	Fre-quently	Occa-sionally	Almost Never
Put an "X" in the appropriate box. DO YOU: 1. Tune out people who say something you don't agree with or don't want to hear?				
2. Concentrate on what is being said even if you are not really interested?				
3. Assume you know what the speaker is going to say and stop listening?				
4. Repeat in your own words what the speaker has just said?				
5. Listen to the other person's viewpoint, even if it differs from yours?				
6. Learn something from each person you meet, even if it is ever so slight?				
7. Find out what words mean when they are used in ways not familiar to you?				
8. Form a rebuttal in your head while the speaker is talking?				
9. Give the appearance of listening when you aren't?				
10. Daydream while the speaker is talking?				
11. Listen for main ideas, not just facts?				

Communicating Knowledge and Attitudes	Most of the Time	Fre-quently	Occa-sionally	Almost Never
Put an "X" in the appropriate box. DO YOU: 12. Recognize that words don't mean exactly the same thing to different people?				
13. Listen to only what you want to hear, blotting out the speaker's whole message?				
14. Look at the person who is speaking?				
15. Concentrate on the speaker's meaning rather than how he or she looks?				
16. Know which words and phrases you respond to emotionally?				
17. Think about what you want to accomplish with your communication?				
18. Plan the best time to say what you want to say?				
19. Think about how the other person might react to what you say?				
20. Consider the best way to make your communication (written, spoken, phone, bulletin board, memo, etc.) work?				
21. Think about what kind of person you're talking to (worried, hostile, disinterested, rushed, shy, stubborn, impatient, etc.)?				
22. Feel that you usually "get through to" the other person?				
23. Think, "I assumed he or she would know that"?				

Communicating Knowledge and Attitudes	Most of the Time	Frequently	Occasionally	Almost Never
Put an "X" in the appropriate box. DO YOU: 24. Allow the speaker to vent negative feelings toward you without becoming defensive?				
25. Exercise regularly to increase your listening efficiency?				
26. Take notes when necessary to help you to remember?				
27. Hear sounds without being distracted by them?				
28. Listen to the speaker without judging or criticizing?				
29. Restate instructions and messages to be sure you understand correctly?				
30. Come in with a statement about what you believe the speaker is feeling?				

The above checklist is taken from Madelyn Burley-Allen, Listening: The Forgotten Skill (Toronto, ON: John Wiley & Sons, Inc., 1982), pp. 12-14. Reprinted by permission of John Wiley & Sons, Inc.

FOLLOW-UP

For each week of the semester, have students choose and concentrate on one of the areas from the self-assessment just completed. Choices should be made on the basis of demonstrated weaknesses or anticipated usefulness.

DEVELOPING LANGUAGE THROUGH SPEAKING

Speaking can be defined as the arrangement and production of messages through the use, appropriate to both speaker and audience, of voice, articulation, vocabulary, syntax, and non-verbal cues such as gestures and facial expressions.

The productive aspects of language processing (speaking and writing) are similar to the receptive aspects of language processing (listening, reading, and viewing) in that many of the same competencies underlie all five modes: knowledge of the phonemic structure of the language, knowledge of the syntactic and grammatical rules of the language, awareness of vocabulary, and familiarity with concepts, to name a few.

At the same time, the two productive modes of language differ in a number of ways that may affect choices of instructional strategies. The most obvious of these differences is the presence or absence of an immediate audience; whereas the speaker in most oral situations has an opportunity to observe the reactions of the audience and adjust performance accordingly, the writer lacks direct access to an audience response. Oral language, furthermore, is usually perceived by the speaker as being impermanent, and thus more open to immediate revision and explanation than written language. In addition to these differences, there are a number of attributes, such as pitch, gesture, and intonation, which are unique to oral language.

Since both oral and written production of language share an underlying set of competencies, instruction in the two modes can often be successfully integrated. Because the thinking process is central to both, speaking can be a particularly effective learning tool in exploring and articulating ideas for later use in the written mode.

For everyone, the beginning of the learning process is characterized by halting and often relatively unstructured expressive language. While the continued use of unstructured expressive language is tolerated, particularly in the oral mode, teachers need to devise ways of moving the student toward processing oral responses in more structured transactional language where appropriate, resulting in a narrowing of the gap between informal and formal use of language. Speakers may, however, move into expressive language whenever approaching unfamiliar territory.

As part of this gradual transition from expressive to transactional responses, students must be taught how to listen to themselves. Since speaking requires the same focused in-class practice as writing, teachers must devise activities providing the greatest possible on-task oral practice and participation. The so-called "class discussion" is often little more than serial monologue, and is probably best replaced by activities which involve most of the students most of the time. Many small-group strategies satisfy this requirement.

Given the developmental nature of the speaking process, the senior years speaking program should allow each student to grow individually in speaking clearly, with ease, and with interest, within an atmosphere of mutual trust and confidence (i.e., in an atmosphere in which the student is willing to take risks).

Since most students acquire information primarily through listening, the oral language program should promote an understanding of the importance of the spoken word and the importance of becoming articulate. Students should be shown the pervasiveness of oral language in thinking processes and be reminded to converse with themselves, aloud or silently, in sorting out responses and ideas. They should be taught how to use oral language as a tool for such thinking processes as analysis and synthesis.

The teacher can act as a model in demonstrating aloud to students the various ways in which a problem or a literary work can be approached using "silent" oral language. The teacher can also help a student "talk onto paper" to present ideas and responses, but must remember that these early fumbling steps in the writing process should not be treated too formally (i.e., they probably should not be graded or marked).

Instead of performing this early portion of the thinking process for their students, teachers must recognize the importance of teaching students how to go about the process themselves. Merely providing the opportunity for the process to take place is seldom enough. Resisting the temptation to treat speaking as oral writing, teachers must show students that oral language has its own context and requires its own competencies.

Although instruction should not take place in the dialect of the students' subculture, teachers must always remember that the initial exploratory use of highly personal language is a legitimate stage of growth in language use and in the learning process. Stated another way, students must be allowed to use the language of learning (i.e., their own expressive language) in their own learning.

Special attention must be paid to cross-cultural aspects of oral language use; that is, the particular problems faced by the student whose culture promotes a different approach to oral language use than does the culture of the majority. Teachers must also recognize that students for whom English is a second language often require assistance in differentiating how language is used in oral as opposed to written situations; these students will often have a tendency to use language too formally in oral activities in the classroom. Finally, teachers must recognize that speaking is the most direct and immediate form of communication through language, and must avoid forcing students into activities for which they have not been adequately prepared.

THE SPEAKING PROCESS: PROGRAM GOALS

The development of effective speaking skills should assume a position in the integrated curriculum that is in keeping with the pervasiveness and importance of the spoken word in society. Since the business and professional world increasingly evaluates people on the basis of their ability to communicate with oral language, the senior years speaking program should promote both proficiency and enjoyment in using oral language with fluency, appropriateness, and flexibility as:

- a tool for thinking and learning;
- a vehicle for formulating and communicating responses and ideas;
- a means of fulfilling aesthetic needs.

THE SPEAKING PROCESS: SPECIFIC GOALS

As a result of the senior years speaking program, students should increase their ability to:

- use oral language as a tool for learning;
- use language with greater precision through expanding vocabulary and acquiring an increasingly transactional vocabulary;
- use idiom with precision and some sense of style;
- recognize the differences and similarities between writing and speaking;
- use appropriate enunciation, pronunciation, projection, volume, tonality, cadence, phrasing, pacing, inflection, and body language;
- express ideas and feelings with relative ease in a variety of situations;
- use language appropriate to audience and situation (register);
- organize and present materials orally for a variety of purposes;
- recognize the need to adjust presentation according to the extent to which one's dialect is shared by one's audience;
- develop appropriate contextual cues for transmitting ideas to listeners;
- read orally for a variety of purposes, such as readers theatre and choral reading;
- evaluate their own speaking performance;
- clarify, question, compare and contrast, qualify, define, summarize, and paraphrase;
- use such skills as moderating, chairing, and participating;
- read aloud "silently" when the written word requires that the reader "hear" qualities in the diction, texture, sentence structure, and idiom;
- control and direct nervous tension.

THE SPEAKING PROCESS: INSTRUCTIONAL PRINCIPLES

The instructional process should result in the development of effective oral communication skills appropriate to a number of different situations (informal, formal, interpersonal, mass communication); a range of audiences (peers, family, community, teaching staff, employers); a variety of purposes (informing, persuading, evaluating, learning, studying, interacting socially, sharing responses, expressing oneself creatively); a range of communication forms (conversations, discussions, debating, interviewing, public speaking, oral analysis); and a diverse repertoire of speaking styles (impromptu, extemporaneous, scripted, rehearsed).

To be successful, instruction in speaking needs to be a clearly identifiable part of the curriculum, and be integrated with reading and writing instruction to address the everyday communication needs of the students, at all ability levels.

Instruction in speaking can be approached in a number of ways, the most common approaches being the activity approach, whereby oral skills are developed in the context of specific activities, and the context approach, in which instruction consists of studying the variety of basic contexts in which communication takes place.

Even when the instructional activity is relatively informal or is integrated with other modes of discourse, there should probably be preparation and follow-up for the speaking involved. In any pre-speaking stage, students should be prepared according to the purpose of the ensuing activity, the experiences of the students, and the difficulty and degree of interest inherent in the materials being used for the activity.

At the pre-speaking stage, students should develop the ability to:

- define a specific purpose for the speaking activity;
- select from their experiences the knowledge and skills essential to the task;
- predict the consequences of choosing a particular form and vehicle;
- understand the contribution of personal involvement in the activity;
- identify key concepts to be developed in the presentation/activity;
- assess the interests and knowledge level of the intended audience;
- rehearse the material and respond to feedback from the rehearsal audience;
- plan for post-speaking activities.

Post-speaking activities should:

- involve some type of response to the activity (private, public, oral, written);
- provide opportunity for follow-up on these responses, oral or written;
- stress the relationship of the activity and materials to a broader context;
- encourage self-diagnosis and provide for the identification of strengths and weaknesses.

THE SPEAKING PROCESS: STRATEGIES

In choosing strategies for a speaking program, the teacher must keep in mind not only the needs of the students but also their conceptual and linguistic abilities. Other factors to keep in mind include the motivational value of the strategies, and the extent to which the strategies chosen can be integrated with other modes of discourse being taught.

Composing

Although composition is normally associated specifically with writing, it is also an essential ingredient of all speaking activities. If the material has been composed by someone other than the speaker, the students should be shown what effects are achieved by the composition principles embodied in the material (e.g., punctuation, cue words, sentence structure). When the speaker is doing the composing, the student must be taught the ways in which a speaker manipulates composition and adjusts composing principles in accordance with feedback from the audience.

Oral Discourse

Most, if not all, students will require assistance in seeing the various ways in which oral discourse necessarily differs from written discourse if it is to be effective as oral communication. They will have to be shown the need for incremental repetition, the special forms of transition best suited to a listening or viewing audience, and the value of metaphor and figurative language in creating images for the listener. The increased efficiency in oral communication that comes from using a more transactional vocabulary and more precise organizational patterns should also be demonstrated for the students. In addition, most students will require assistance in determining why extended discourse is the most common formal pattern in written composition, but the least common in oral communication.

Small Groups

Using a wide variety of strategies employing small groups of varying sizes will ensure that each student gets maximum opportunity to practise speaking skills. Teachers should remember, however, that the dynamics of working in small groups must be taught to students, and must be evaluated with a wide range of formative evaluation techniques. Several checklists, appearing in the "Evaluation" section of this chapter, can be adapted for use by peers, by group members, by the teacher, and, most importantly, by the student in evaluating performance in a group setting.

In keeping with the suggestion made above that the "group of one" is a particularly important group, students must be taught the difference between working "with" themselves as opposed to working "by" themselves (i.e., to use what dramatists call inner dialogue). The teacher can demonstrate the various oral techniques used in conversing with oneself during study sessions, or while formulating responses to questions or structuring essays.

Formal Oral Strategies

Not all students will possess the skills required to participate effectively and without loss of confidence in such formal activities as debating and panel discussions. All students can, however, be taught the fundamental skills required by these formal situations without necessarily demonstrating public performance of the skills; those who lack confidence could be trained to evaluate the effectiveness of others who do participate publicly.

Choral reading activities, like most drama strategies, allow readers and speakers lacking in fluency to become involved in relatively non-threatening situations. Many students who are inhibited when speaking in their own voices, find it relatively easy to assume a role and speak effectively as another character, either in improvisation or in scripted materials.

Because the emphasis is on creating a character, such aspects of speaking as projection, voice quality, gestures, and vocal dynamics can be dealt with in a non-threatening manner.

Reading Aloud

Although reading aloud can be a particularly valuable method of increasing a student's ability to interpret text with increasing sensitivity and expression, care should be taken to ensure that the student has had ample opportunity to rehearse the materials and to receive assistance with interpretation. Under no circumstances should a student be made to feel he or she is being used to exemplify the unskilled reader.

Reading aloud can be an especially valuable tool for bringing speaking and listening skills into play simultaneously. Reading to others in a small-group setting can facilitate listening for meaning and ideas to be discussed. Such reading aloud can be particularly effective in peer editing.

Modeling

The teacher can become a role model in the process of reading aloud to the class. By taking part in the classroom dramatization of a play, for example, the instructor can demonstrate to fellow cast members how to bring dialogue to life from the printed page, thereby enhancing the quality of participation. An instructor would, of course, have to be careful to avoid overshadowing and discouraging fellow cast members during the process.

Another way in which the classroom teacher can be a model is by reading poetry aloud, skillfully illustrating through emphasis, pacing, and punctuation how meaning can be suggested or how interpretation can be conveyed orally.

A teacher can also show students how to "talk ideas onto paper," or how to use inner dialogue as an important adjunct of studying.

Inner Dialogue

By reading a preliminary draft aloud to the writer, a teacher can demonstrate the value of distancing one's writing by "hearing" it as the intended audience would hear it. A student can then use a simple voice-activated tape recorder to effect the same process independently. With practice, the student will eventually be able to "hear" his or her inner voice without external aids; nevertheless, reading a work aloud during the editing process is probably always advisable.

Oral Transmission of Ideas

Numerous strategies can be used to introduce students to the dynamics of oral transmission, and the ways in which information can be distorted by such dynamics. Still other strategies can be used to sensitize students to common techniques of oral deception, to those vocal tricks used to spellbind, to arouse, and to distort logic. One of the many strategies available for helping students clarify ideas, information, and intentions involves asking a student to paraphrase the feelings orally conveyed by a peer in the presence of that peer as a means of assessing the degree to which comprehension and understanding has taken place.

Role-Playing

Valuable strategies for developing students' aural acuity include role-playing conversations using the speech patterns found in Elizabethan, Victorian, or 'Strine (Australian dialect) English. Simple imitation of accents also helps students recognize regional speech differences and gives many students the pleasure of exhibiting a natural talent. The aim of such exercises is to appreciate rather than disparage differences in speech.

Shared Talk

Shared talk is probably as valuable a tool for enhancing speaking skills as the formal prepared speech, although students should be made aware of the special skills of composition and presentation required by the formal address, and the occasions on which the formal address is appropriate. Demonstrations, explanations, storytelling, and reports are often effective ways of exercising speaking skills, especially when presented to a specific audience for a specific purpose.

Given the growing use of electronic vehicles in communication, students should receive instruction in using microphones, tape recorders, and public address systems effectively. Upgrading students' skills in using the telephone effectively for a variety of purposes is also recommended. Activities involving electronic vehicles should help students become aware of the need for enunciating clearly, and for adjusting a presentation to accommodate an unseen or remote audience unable to interact with the speaker.

Interviewing

At the higher grades, the skills involved in conducting or participating in an interview should receive special attention. Teachers will need to recognize that many situations not normally thought of as being quasi-interviews require the same skills as those required by the formal interview (e.g., the medical examination, the purchase of a car, the ordering of a meal).

THE SPEAKING PROCESS: FORMATS AND ACTIVITIES

While intended specifically to develop speaking abilities, most of the formats and activities suggested below will, of necessity, also involve listening skills. Speaking competencies can, however, be isolated and exercised as required, keeping in mind the desirability of incorporating pre- and post-speaking activities in the process of instruction whenever relevant.

Formats/activities designed to convey information:

- eye-witness account or play-by-play commentary;
- lecture-demonstration;
- complex oral instructions (e.g., for solving a puzzle);
- evidence for the courtroom;
- roll calls (e.g., mini-introductions of classmates);
- reciprocal teaching (e.g., home-and-away groups);
- conducting a meeting;
- moderating a panel;
- hosting a talk show;
- sharing information to reach a consensus;
- conducting an interview, either spontaneous or formatted;
- questioning to elicit information.

Formats/activities designed to persuade or to entertain:

- commercials;
- testimonies and cross-examinations;
- negotiations;
- oral editorials;
- oral reviews and critiques;
- colour commentaries;
- nominations;
- debating forums;
- political campaigns;
- public readings (e.g., of own work);
- telling jokes and posing riddles;
- relating anecdotes;
- moving peers to a course of action.

Formats/activities designed to foster creativity:

- oral brainstorming;
- social rituals (e.g., phatic conversation or "chit-chat," introductions);
- sharing personal anecdotes;
- impromptu speeches;
- reminiscing;
- storytelling, including the serial group story;
- conferences (emphasizing individual production);
- workshops (emphasizing group production);
- group editing;
- oral research;
- devising jargon/slang;
- role-playing (e.g., interviewing Hamlet, Macbeth).

Formats/activities designed to develop the speaking voice:

- use of electronic aids (e.g., public address systems, microphones, telephones);
- choral speaking/readers theatre/reading aloud;
- oral imitation, including impressions;
- breathing and relaxation exercises;
- ventriloquism and puppetry;
- speaking gibberish;
- dramatization and role-playing;
- improvisations, including soundscapes;
- producing the "invisible voice" (e.g., radio broadcast, public announcement).

Formats/activities designed to foster thinking skills in speaking:

- solving problems through "inner dialogue";
- sitting the oral examination;
- simultaneous translation (e.g., slang into formal register);
- sharing isolated pieces of information to solve a puzzle or mystery;
- formulating research questions (i.e., what to know and why);
- sequential storytelling;
- oral editing;
- consensus exercises (e.g., NASA and similar exercises);
- creating the extended metaphor;
- presenting/countering the opposing viewpoint;
- cross-examining;
- negotiating;
- role reversals: assuming another person's point of view;
- clarification strategies (e.g., analogies, metaphors, comparisons);
- handling complaints;
- defusing misunderstandings;
- challenging an opinion or position;
- formulating questions to elicit specific information;
- moderating a panel or debate.

Formats/activities designed to foster human relationships:

- controlling behaviour through oral leadership techniques (e.g., coaching);
- speaking in social rituals (e.g., introductions);
- acceptance speeches;
- offering an apology;
- proposing thanks;
- using appropriate register;
- quoting and paraphrasing others;
- lodging a complaint;
- bridging the generation gap;
- meeting a stranger;

- responding to "audiences within audiences";
- handling a heckler;
- recognizing and controlling paralinguistic speech components (e.g., gestures);
- indicating sympathy;
- conveying condolence.

Formats/activities designed to conduct oral transactions:

- conversing with a superior or subordinate;
- campaigning for a candidate;
- describing symptoms to a physician;
- reporting a fire or accident;
- making a loan application;
- applying for a job/asking for assistance;
- making suggestions;
- instructing the customer on product use;
- describing a malfunction;
- answering questions/allaying fears;
- making a motion;
- expressing dissatisfaction;
- opening and concluding conversations;
- requesting an appointment;
- responding to a child/parent/sibling;
- demystifying jargon;
- simplifying instructions;
- summarizing a case;
- responding to criticism;
- relaying a message;
- responding to requests for information;
- disagreeing with a course of action;
- delivering praise;
- responding to the enumerator/census-taker.

THE SPEAKING PROCESS: EVALUATION

Evaluation of speaking should involve analyses of student abilities across a wide range of oral situations, both formal and informal, including the ability to cope with changes in the formality of a situation by making corresponding changes in presentation (e.g., from pairs to small groups, and from small groups to a whole class or public forum).

As suggested in the chapter "Developing Language through Listening," students need to know that they are making progress across a range of reasonable challenges. They also need to be given clear objectives for speaking activities, and be able to sense that any evaluation which occurs will reflect these objectives. Evaluation should, therefore, be an open and shared process in which the instructor not only communicates an assessment of progress, but also gives an indication of expectations for the student.

As a starting point, teachers may find it useful to categorize potential problem areas in oral language use in order to provide a framework for small-group work aimed at correcting specific deficiencies. There are several categories or types of speaking errors:

- lack of focus;
- poor organization;
- irrelevant responses;
- lack of supporting ideas;
- inadequate description;
- lack of subordination;
- stereotyped vocabulary.

The classroom teacher might expand this list of potential errors to include disregard of audience, confused purpose, inappropriate register, sloppy articulation, and weak projection, as well as identify speaking deficiencies which are a direct consequence of poor listening habits.

In assessing speaking competencies, formative evaluation should predominate over summative evaluation, with both process and product being evaluated, and occasionally graded as well. When grades are assigned, it might be productive to indicate separate marks for process and for product.

An instructor should not shy away from assigning a grade for process; that is, giving a mark for the student's ability to work through the process of participating in an oral activity and of responding to feedback from rehearsal audiences or peers. Mathematics provides a parallel, in that students are often given as many or more marks for demonstrating knowledge of how to work through a process as for the final answer.

This is not intended to suggest that process be evaluated in every activity, or that the same aspects be evaluated every time; nor is it meant to suggest that every speaking activity be a formal one, or even rehearsed. At one time, the emphasis might be on planning and generating ideas; at another time, on researching and collecting materials; at yet another time, on composing and revising.

A student should feel that the ability to respond appropriately to spontaneous speaking situations is valued. Election campaigns provide an ideal opportunity to blend the formal and the informal. Each student could be given the responsibility of following a particular candidate or issue in the news media, reporting developments on a daily basis to classmates, and entering into dialogue on how issues and candidates are affecting one another as the campaign progresses.

Evaluation of a student's progress might include:

- a log of speaking and listening activities, perhaps maintained jointly by the student and instructor, with anecdotal comments on weaknesses and strengths;
- diagnostic evaluation using competency and growth tests/checklists;

- student/teacher collaboration on an "expectation" profile;
- student/instructor conferences to evaluate progress and update log;
- peer evaluation, along with self-evaluation;
- teacher -maintained continuous records of growth and participation in speaking activities, augmented when appropriate by audio and visual recordings of the student's work;
- student/instructor collaboration in devising checklists for specific objectives.

As with listening skills, evaluation of speaking competencies should probably be done most often on a point-scale growth model as opposed to an achievement model. A number of sample evaluation formats are included on the following pages as a means of stimulating creativity within the student and the instructor in designing formats directly related to the activities at hand.

Integrated textbooks and teacher's guides available through the Manitoba Textbook Bureau often contain checklists and competency tests which can be adapted by the classroom instructor. It should be remembered, however, that holistic grading is as appropriate and accurate in evaluating speaking activities as it is in assessing writing assignments.

The first of the following formats will help with holistic evaluation of the speaking process, and will assist the teacher to avoid fragmenting the evaluation process unnecessarily.

AN ASSESSMENT GUIDE FOR EVALUATING SPEAKING

As with writing assignments, not all speaking activities need be formally evaluated, and even fewer should be graded. When formal evaluation is in order, however, the instructor may find a chart such as this one useful in isolating elements of the speaking process. Both process and product should be assessed.

	ELEMENTS	A+/B+ HIGH RANGE	B/C MIDDLE RANGE	C-/F LOW RANGE
PREPARATION	initiative	self-starting	needs prompting	dependent/non-starter
	range of materials	extensive	relevant/adequate	very restricted
	depth of research	probing	adequate	superficial
	categorization	perceptive	satisfactory	weak/non-existent
	use of time	efficient	somewhat erratic	procrastinates
	imagination	informed/inspired	responsive	uninspired
	follow-through	thorough	adequate	non-existent
THE DELIVERY	resonance	rich/colourful	some forcing	weak/lifeless
	articulation	precise	some carelessness	slurred/defective
	projection	accurate/targeted	audible	inaudible
	dynamics	meaningful	somewhat artificial	dull/monotonous
	pace	flexible/sensitive	usually appropriate	inflexible
	tone of voice	controlled	usually appropriate	inappropriate
	eye contact	well-distributed	narrower focus	infrequent/missing
	body language	supportive	neutral	distracting
	energy level	animated	sustained	listless
	audience rapport	interactive	consistent	unresponsive
	confidence	assured	comfortable	anxious/distraught
	overall impact	impressive	generally effective	deficient/inadequate
THE PRODUCT	thesis	original/precise	clearly expressed	rambling/missing
	ideas	perceptive/fresh	relevant/focused	superficial
	supporting ideas	thorough	sufficient	insufficient
	organization	logical/convincing	methodical	disorganized
	emphasis	enhancing	inconsistent	boring/repetitive
	introduction	arresting	relevant	unimaginative
	conclusion	memorable	largely summary	illogical/missing
	persuasiveness	convincing	competent	ineffective
	register	effective	largely appropriate	inappropriate
	style	mature/flexible	consistent	juvenile/inflexible

Note: These elements will, of course, not all be of equal importance in any given activity.

MASTER RATING SCALE FOR ORAL ACTIVITIES

Sections of this master scale can be adapted for use with individual assignments by the teacher, the student, peers, or in student/teacher conferences. The entire scale could be used at key points in the year during student/teacher conferences to assess progress and growth in competency.

ORAL ACTIVITY	INADEQUATE 1	ADEQUATE 2	GOOD 3	VERY GOOD 4	SUPERIOR 5
Class Participation					
. answers questions	____	____	____	____	____
. volunteers observations	____	____	____	____	____
. asks clarification questions	____	____	____	____	____
. extends discussion with ideas	____	____	____	____	____
. supports other speakers	____	____	____	____	____
Comments:					
Small-Group Activity					
. speaks clearly/audibly	____	____	____	____	____
. listens attentively	____	____	____	____	____
. initiates ideas	____	____	____	____	____
. responds to others	____	____	____	____	____
. stays on task/topic	____	____	____	____	____
. disagrees tactfully	____	____	____	____	____
. accepts criticism	____	____	____	____	____
. shows leadership	____	____	____	____	____
. summarizes ideas	____	____	____	____	____
. clarifies the task	____	____	____	____	____
. seeks consensus	____	____	____	____	____
. shares credit for ideas	____	____	____	____	____
. takes responsibility	____	____	____	____	____
Comments:					

ORAL ACTIVITY	INADEQUATE 1	ADEQUATE 2	GOOD 3	VERY GOOD 4	SUPERIOR 5
Role-Play and Improvisation					
. understands purpose of the activity	____	____	____	____	____
. uses effective and appropriate body language	____	____	____	____	____
. is innovative and takes risks	____	____	____	____	____
. responds to the cues and roles of others	____	____	____	____	____
. demonstrates an awareness of audience	____	____	____	____	____
. accomplishes the purpose of the activity	____	____	____	____	____
Comments:					
Oral Reading					
. is accurate in pronunciation and punctuation	____	____	____	____	____
. is fluent and without false starts or unnecessary pauses	____	____	____	____	____
. is comprehensible and easily understood by listener	____	____	____	____	____
. is interpretive with attention to meaning and effect	____	____	____	____	____
Comments:					

ORAL ACTIVITY	INADEQUATE 1	ADEQUATE 2	GOOD 3	VERY GOOD 4	SUPERIOR 5
Formal Presentation or Oral Report					
. organization: introduction, body, conclusion, logical sequence, and focus	____	____	____	____	____
. research: knowledge of topic, supporting arguments, use of variety of sources, effective use of terminology	____	____	____	____	____
. vocabulary and language use: appropriate for audience	____	____	____	____	____
. originality and interest level: persuasive, original, interesting to the audience	____	____	____	____	____
. audio-visuals and graphics: selection, use, interest	____	____	____	____	____
. response to questions: knowledgeable, accurate, concise, clear, tactful	____	____	____	____	____
. audibility and clarity: easily heard, correct pronunciation, projection	____	____	____	____	____
. use of voice: varied intensity, tone, and pitch, pleasant to listen to, appropriate	____	____	____	____	____
. pace and delivery: fluent, appropriate to material and audience, flexible	____	____	____	____	____
. audience awareness: eye contact, rapport, appeal to audience interests and attention span	____	____	____	____	____
. body language and gestures: confident, convincing, enthusiastic, good posture	____	____	____	____	____
Comments:					

COMMUNICATION SELF-ASSESSMENT RATING

Check the appropriate column for each of the following statements about oral activities.

ORAL ACTIVITY	SELDOM	USUALLY	ALMOST ALWAYS
. I enjoy answering and asking questions in class.			
. I participate in class discussions.			
. I look forward to working in small groups.			
. I get satisfaction from giving oral reports to the class or group.			
. I like participating in role-playing and other dramatic activities.			
. I find it stimulating to engage in debating an issue with others.			
. I look forward to working on and presenting a group project.			
. I enjoy watching other students' presentations.			
. I like listening to guest speakers.			
. I am able to read aloud to the class without anxiety.			
. I like having a conversation or discussion with my teacher.			
. I enjoy videotaping/audiotaping presentations I am making.			
. I enjoy meeting strangers and talking with new people.			
. I stay calm when I have to ask directions or seek help.			
. I like speaking in front of the class.			

ORAL ACTIVITY	SELDOM	USUALLY	ALMOST ALWAYS
. I am able to make phone calls to make appointments or to ask for information/directions.			
. I enjoy having a chance to test my ideas out on my peers and others.			
. I want a job or occupation which involves meeting people.			
. I have been told by my friends that I talk a great deal.			
. I enjoy being the centre of attention.			
. I would rather express my own ideas than listen to the ideas of others.			
. I imagine how I would handle a role when attending a play or movie.			

The profile emerging from your response to these questions will help indicate the degree of confidence you feel when you are faced with a variety of communication situations both in and out of school. You must keep in mind, however, that your confidence in oral communication situations is related to your basic personality type. Even so, most people want to feel a greater degree of confidence when "meeting the world."

A SAMPLE ORAL ACTIVITIES RECORD LOG

STUDENT ______________________________ YEAR ______________

INSTRUCTOR ____

ORAL ACTIVITY	DATE AND EVALUATION		
Class discussion			
Small-group discussion			
Small-group presentation			
Oral report			
Prepared oral reading			
Oral summary or report			
Debate or panel discussion			
Role-play or dramatization			
Interview			
Formal speech to audience			
Student/teacher conference			

DEVELOPING LANGUAGE THROUGH READING

Reading, in its broadest sense, can be defined as the process of constructing meaning in response to a visual stimulus. While this stimulus is most commonly thought to be the printed word, it also constitutes film, maps, pictures, and real-life situations. Much of the thinking involved in attempting to make sense of non-print stimuli is also applied in responding to print. While the primary purpose of this chapter is to explore reading as a response to print, it is important to keep in mind that reading can never exist in isolation from other experiences or uses of language.

Reading demands the use of three mutually reinforcing processes:

- **Decoding**: the process of recognizing and attaching meaning to visual stimuli. In the case of print, this includes an understanding of how language works, and how it is organized, along with an understanding of the total range of conventions and symbols of written language.
- **Thinking**: the process of recognizing organizational patterns and relationships among ideas, and creating new patterns and relationships; of developing and refining concepts; of assimilating or accommodating new information. (See the chapter, "The Thinking/Learning Process.")
- **Recalling prior experience**: the process of bringing past experience and knowledge to bear on the material so that through a series of hypotheses and approximations a reasonable and satisfactory meaning can be constructed.

The meaning constructed by a reader will seldom be exactly the same as that intended by the writer, nor will it be identical to the meaning formulated by another reader, nor should it be expected to be.

Reading, then, is much more than a mechanical decoding of print or a passive absorption of ideas; it is an active, thoughtful process in which the reader and writer both contribute to the meaning.

THE READING PROCESS: PROGRAM GOALS

Activities and experiences in reading should help students to:

- consolidate and extend the skills acquired in previous grades, particularly decoding skills and thinking skills (organizing and processing), by placing particular emphasis on the integration of these skills;

- recognize a variety of specific ways in which ideas are organized for specific purposes (fictional and non-fictional materials), and develop an understanding of the relationship between organization and purpose;

- develop the habit of establishing a purpose for reading and of becoming aware of the writer's purpose;

- consolidate and extend their knowledge base through extensive, varied reading and through shared reading experiences; such sharing can occur through listening, talking, oral reading, and writing;

- use their prior knowledge as a framework within which meaningful, thoughtful reading can occur;

- develop the skills of critical and evaluative reading;

- extend their reading rate beyond fluency toward efficiency;

- extend their ability and desire to use reading as a tool for learning as well as a source of pleasure.

THE READING PROCESS: SPECIFIC GOALS

The following statement of specific goals is provided to assist teachers in establishing realistic expectations for their students. It is not intended as a prescription of what to teach. Most students will have achieved a degree of mastery in a number of these areas by the time they reach the senior years. The decision as to what should be taught to which student must be made by the teacher after thoughtful diagnosis of each student's needs.

The students' reading performance should reflect an ability to decode written language fluently by applying a combination of:

- sight vocabulary;
- phonetic analysis;
- structural analysis and a knowledge of sentences, punctuation, and usage;
- contextual clues;
- meaning vocabulary;
- dictionary skills.

Through an understanding of the content and the organization of the content, students should be able to:

- grasp the main idea of the material;
- state the relationships between the main idea and the supporting details;
- recognize the sequence of action or thought;

- recognize the communicative function of elements such as punctuation, pronoun references, connectives, and negatives;
- understand the use of examples, illustrations, and comparisons;
- interpret figurative language such as metaphor, simile, personification, and hyperbole;
- interpret idioms, proverbs, aphorisms, and maxims.

By drawing on prior knowledge, students should be able to move beyond the textually explicit meaning and infer meanings not actually stated (i.e., textually implicit meaning). This is demonstrated through the students' ability to:

- grasp the author's purpose, intention, or plan;
- detect other meanings conveyed by suggestion or implication (mood, tone, sarcasm, humour);
- summarize;
- predict outcomes;
- sense emotional reactions of characters;
- recognize the relationship between the use of language, characterization, mood, and setting, and the author's intention;
- identify point of view or stance (first person narrator, third person omniscient narrator);
- detect bias or fallacies of logic (stereotyping, over-generalization, misuse of analogy);
- form conclusions.

Within a context of prior knowledge and experience, students should be able to:

- appraise a passage in terms of the author's purpose, ideas, and tone (e.g., attitude to subject and audience);
- relate current reading to other reading material and to personal experience;
- assess the plausibility of characters, action, or argument;
- recognize differences of time or period as well as characteristics of place (e.g., diction, dialect, place names, local colour).

The students' reading performance should reflect a movement toward reading efficiency through an increasing ability to:

- adjust rate of reading to accommodate the reader's purpose;
- move beyond the words and follow the writer's system of logic (giving attention to organization, transitions, and juxtapositions, as related to the writer's purpose);
- select reference materials suitable to the reader's purpose (e.g., dictionary or thesaurus, general reference or specific reference);
- locate desired materials in a library or resource centre;
- use the table of contents, index, bibliography, glossary, and appendix of any reference book.

THE READING PROCESS: INSTRUCTIONAL PRINCIPLES

The major aim of instruction in reading is to help students develop strategies for enhancing their ability to construct meaning. Some factors which have direct impact on this ability are identified below.

Vocabulary

Words are symbols which represent concepts. The ability to make the appropriate connection between word and concept is the basis of comprehension. Consequently, the size, depth, and precision of one's vocabulary, and the complexity of the concepts reflected by that vocabulary, are controlling variables in constructing meaning.

Thinking

Reading is an active, thinking process through which one constructs meaning by:

- accepting the experience of the text as an extension of prior knowledge (assimilation);
- revising prior knowledge to accommodate the new experience;
- rejecting all or part of the textual experience as invalid (that is, reading demands a concerted effort to come to terms with the experience of the text as it relates to personal experience).

Prior Knowledge/Experience

Experience (whether real, vicarious, or imagined) is the framework within which meaning is constructed. In general, the closer a reader's experience relates to the content of the text, the better the reader will be able to construct meaning. Previously held opinions or bias may, however, result in an unwillingness to accommodate new material and so result in rejection. For example, a student may willingly move into the world of the fantasy novel, but reject a novel set in his or her home town.

Interest

It is a fairly common occurrence for students to read, in an area of personal interest, material that is far above their regular reading level. Interest seems to jolt the struggling, passive reader into becoming an active, thinking reader. Of course, individuals also tend to acquire knowledge about topics that interest them, and so have a more complete experiential framework to ease the reading task.

Mode of Discourse

Each type of writing requires the reader to construct meaning in a particular way. For example, reading informational text is somewhat like having a discussion with the author, while reading narrative fiction requires the reader to move into the world of the story and share the experience.

Format

Comprehension is affected by a multitude of elements which can be collected under the heading of format. Such features as type face, white space, margin notes, maps, charts, pictures, line length, and chapters can either help or hinder a reader's efforts to construct meaning.

THE READING PROCESS: STRATEGIES

In selecting activities for a reading program, teachers should keep in mind the integrated nature of language learning. Most, if not all, of the principles of instruction and the strategies for promoting language development suggested in the other chapters of this support document can and should be employed to enhance student growth in reading. For example, the process of composing, which is generally associated with the productive uses of language (speaking and writing), is also central to constructing meaning from print. The ability to read like a writer and write like a reader provides real power over language and learning.

Since reading is a complex process which places demands on the reader's language, thinking, and prior knowledge (experience), instructional strategies should aim to assist students in developing their own learning strategies which integrate these areas.

In planning for directed reading instruction, it is important to organize activities in terms of a three-stage process: pre-reading, reading, and post-reading.

Pre-reading activities should assist students to:

- define a purpose for reading;
- recall related knowledge gained from their own experience;
- share in experiences of others;
- make predictions;
- pose questions;
- deal with language difficulties;
- establish a frame for constructing meaning.

Post-reading activities should provide students with opportunities to:

- respond to the text (language and content);
- share with others the meaning constructed from their reading;
- revise and consolidate the acquired meaning;
- integrate the reading experience with prior experience;
- pose questions for further reading;
- apply new knowledge;
- identify strengths and weaknesses.

The Role of Talk in the Reading Process

Talk is a particularly powerful means of developing active readers as it provides an opportunity for students to develop elaboration strategies such as: recasting material into new forms, paraphrasing, summarizing, comparing, contrasting, developing metaphors and analogies, relating prior experience, inferring, hypothesizing, questioning, and explaining. Activities which involve talk can take many forms and should be promoted at the pre-reading, reading, and post-reading stages.

- **Brainstorming:** While brainstorming is not talk in the usual sense, it does help students to gain access to what they already know about a topic and to share in the knowledge of others. Although most commonly used as a pre-reading activity, brainstorming can also occur during and after reading. The actual brainstorming should encourage a free-flow of ideas with all contributions being accepted without evaluation. Categorizing, evaluating, and setting priorities for the material should follow the idea-generation stage.

- **Discussing:** The range of possible discussion formats is limited only by the combined creativity of teachers and students. Group size can vary, ranging from a whole class to an individual discussing with the self. The discussion procedure can, moreover, be very formal and controlled or very open and freewheeling. Regardless of format, however, discussion should be seen as a sharing activity in which each participant has equal opportunity to respond directly to any or all of the other participants.

  Like brainstorming, discussion is not limited to any particular stage of the reading process. As a pre-reading activity it may serve to establish what is already known about the topic and to pose questions about what is not known but may be learned from the reading. During the reading stage, the teacher may wish to stop the reading at a certain point and have students share their interpretations, revise their predictions and/or pose new questions. Alternatively, individuals should be encouraged to pause in their reading at any time and "discuss" the text with themselves as an aid to constructing meaning. Post-reading discussions serve multiple purposes; in general, however, they should assist students to integrate new knowledge with prior knowledge and to identify questions which have not been answered (preparation for further reading).

- **Questioning:** Much has been said about the importance of teachers' questions and their relationship to levels of learning. As important and powerful as this teaching strategy is, it may well be that the person who formulates the questions learns much more than the person who answers them. Active readers constantly ask questions of themselves, of the text, of peers, and of teachers in their attempt to construct meaning. Teachers should model this behaviour and expect it from their students.

- **Shared reading:** Just as sharing a real-life experience with someone serves to enrich and integrate that experience with prior experience, so sharing reading experiences helps students to construct and assimilate meaning. Retelling a reading experience, explaining an interpretation, reading aloud to present an oral interpretation or support a particular interpretation, readers theatre, and improvisation are all ways of sharing meaning. Group size will vary depending on purpose; in general, the smaller the group the more opportunity individual students will have to share experiences, and, therefore, construct their own meaning.

The Role of Writing in the Reading Process

Writing is not just a vehicle for recording and communicating ideas; it is also a very powerful learning strategy and a tool for constructing meaning. Writing, like talk, provides students with an opportunity to develop elaboration strategies. While talk has the advantage of spontaneity and immediate interaction, writing is more permanent and allows for reflective revision over time. Teachers should ensure that selected written responses are kept so that students can compare current responses to previous ones, thereby recognizing growth.

- **Response journals:** Students should be encouraged to stop periodically in their reading and jot down their immediate reactions to the text. These jottings may include tentative interpretations, feelings about content or language, comments about validity, questions, predictions, and so on. Journals such as this can be very useful in helping students construct meaning and understand their own thought processes as they strive to construct that meaning. This medium is valuable not only in the short term, in that it forces the reader to reflect on and give an immediate response to the reading, but also in the long term since it provides a means of looking back and observing the steps that led to the reader's meaning.

- **Note-making:** Students should learn to use a variety of note-making strategies such as underlining, margin notes, webs, maps, and outlines to support their reading. The value of notes as a record for review or as a preparation for writing or speaking is obvious. Perhaps less obvious is the value that the process of taking or making notes has in assisting the reader to construct meaning. Taking notes from text and then making notes from the notes are excellent strategies for helping the reader to clarify and organize meaning. Notes also provide an opportunity for the reader to document information drawn from prior experience to support, expand, or evaluate the text.

Directed Reading

Various models for directing reading have been presented in published literature, and many variations of these have been described in unpublished sources. One such model is described by Tierney, 1985. Teachers will wish to develop their own particular approaches; however, examining one or more ready-made models is a good starting point. In general, directed-reading models set out teacher-directed activities for each of the pre-reading, reading, and post-reading stages.

Timed Reading

The timing of reading activities is most often associated with non-fictional, informational reading tasks. Teaching particular types of reading such as skimming, to gain a general idea of the contents of a passage, and scanning, to locate a specific piece of information, demands some timed activities. Reading efficiency skills such as using book parts (tables of contents, indexes, headings, margin notes, and glossaries), library catalogues, data banks, dictionaries, handbooks, and thesauri can be enhanced by the judicious use of timed activities. In general, since timing tends to focus attention, timed activities seem to work best in situations where the purpose is clear to the reader and relatively narrow in scope. One caution to remember is that timing adds an element of difficulty and so could create frustration in some students.

Leisure Reading

The key to developing fluency, extending vocabulary, and acquiring reading proficiency is to read a great deal. Leisure reading should, therefore, be promoted at every opportunity. Students should be required to keep logs with brief comments on books they have read so that they and their teachers have a record of their growing repertoires. Logs that are maintained over several years are particularly useful. Knowing what students have read is essential information for the teacher attempting to extend the students' reading interests and link the literature under study to the students' prior reading experience. Entries in reading logs should be kept as brief as possible so that they do not become cumbersome to keep up or review. They should, however, include the author, title, publisher, approximate date of reading, and a two- or three-sentence evaluative comment.

THE READING PROCESS: FORMATS AND ACTIVITIES

If students are to become fluent, competent readers, they must do extensive reading of a very broad range of materials for a variety of purposes. In addition, students must be involved in activities requiring them to elaborate on and apply the knowledge gained from their reading.

Formats/activities to promote fluency:

- extensive reading of materials such as:
  - short stories
  - novels
  - poetry
  - fables, legends, myths
  - essays
  - biographies
  - autobiographies
  - newspapers
  - magazines
  - pamphlets
  - cartoons
  - reports
  - textbooks
  - reviews, commentaries
  - descriptive writing
  - play scripts
- U.S.S.R. (uninterrupted, sustained, silent reading);
- short timed reading of easy material;
- bulk reading;
- rereading.

Formats/activities to promote efficiency:

- activities which require the use of materials such as:
  - dictionaries
  - thesauri
  - encyclopedias
  - tables, charts, graphs
  - handbooks
  - data banks
  - headings, margin notes
  - tables of contents
  - indexes
  - glossaries
  - bibliographies
  - card catalogues
  - phone books
  - footnotes, endnotes, parenthetical notations
- skimming;
- scanning;
- note-taking.

Formats/activities which aid in the active construction of meaning:

- all formats/activities listed above;
- literary criticism;
- visual media (e.g., film, pictures);
- tables, charts, graphs;
- definitions;
- organizational patterns;
- note-making (e.g., outlines, webs, maps);
- posing questions;
- discussing, debating;
- brainstorming;
- establishing priorities;
- retelling, summarizing, paraphrasing;
- keeping response journals;
- role-playing, improvising;
- recasting into different formats;
- storytelling, oral interpretative reading;
- other forms of oral and written response.

Formats/activities which assist students in building a reading repertoire:

- reading logs;
- revisiting previously read works;
- relating previous reading to current reading;
- extensive, varied reading;
- time and encouragement to reflect;
- conferences.

Formats/activities which may be useful in achieving specific corrective purposes:

- constructing meaning from film, television, pictures;
- constructing meaning from listening activities;
- recognizing organizational patterns;
- connective and transitional words and phrases;
- bulk reading (easy material);
- cloze procedure (contextual clues);
- sentence-combining;
- prefixes, suffixes, root words in the context of reading;
- retelling, summarizing, paraphrasing;
- rereading;
- advance organizers;
- SQ3R (survey, question, read, recite, review);
- timed reading;
- note-making;
- sight vocabulary;
- student/teacher conferences.

THE READING PROCESS: EVALUATION

The basis of all evaluation is informed observation. Some aspects of the reading process can be observed directly while the student is engaged in the act of reading (i.e., word recognition or fluency skills, some efficiency skills, tension as a result of frustration, and poor concentration or short attention span). The process of constructing meaning, however, can seldom be observed directly. For this, both the student and teacher must rely on observation of attempts by individuals to shape, share, and record responses to reading.

Virtually all formats/activities which involve the construction and sharing of meaning have the potential of providing evaluative/diagnostic information, as in the following examples:

- brainstorming - prior knowledge;
- establishing priorities - classification;
- note-making - organizational patterns and relationships;
- cloze procedure - use of context;
- written responses - varies;
- dramatized responses - varies;
- oral responses - varies;
- student/teacher conferences - varies.

In very general terms, the skills that must be considered in an evaluation are those that enable the reader to process print, construct meaning, and develop efficiency. Teachers may find checklists such as the following useful in establishing a framework for evaluating the reading process.

READING ASSESSMENT CHECKLIST

	Weak				Strong
Word Recognition					
Sight words	1	2	3	4	5
Phonics	1	2	3	4	5
Structure	1	2	3	4	5
Context	1	2	3	4	5
Fluency	1	2	3	4	5
Vocabulary					
Breadth	1	2	3	4	5
Depth	1	2	3	4	5
Interpretation					
Sentences	1	2	3	4	5
Transitions/connectives	1	2	3	4	5
Punctuation	1	2	3	4	5
Phrasing/cadence	1	2	3	4	5
Aural texture	1	2	3	4	5
Tenses	1	2	3	4	5
Voice	1	2	3	4	5
Idiom	1	2	3	4	5
Style	1	2	3	4	5
Organization					
Time sequence	1	2	3	4	5
Spatial sequence	1	2	3	4	5
Logical sequence	1	2	3	4	5
Classification	1	2	3	4	5
Efficiency					
Sets purpose	1	2	3	4	5
Poses questions	1	2	3	4	5
Varies rate	1	2	3	4	5
Skims	1	2	3	4	5
Makes notes	1	2	3	4	5
Scans	1	2	3	4	5
Uses book parts	1	2	3	4	5
Uses library catalogues	1	2	3	4	5
Uses dictionaries	1	2	3	4	5
Uses thesauri	1	2	3	4	5
Uses handbooks	1	2	3	4	5

	Weak				Strong
Prior Knowledge					
Breadth	1	2	3	4	5
Depth	1	2	3	4	5
Reading Repertoire					
Breadth	1	2	3	4	5
Depth	1	2	3	4	5
Responses					
Literal	1	2	3	4	5
Inferential	1	2	3	4	5
Imaginative	1	2	3	4	5
Evaluative	1	2	3	4	5
Organized	1	2	3	4	5
Focused	1	2	3	4	5
Supported	1	2	3	4	5
Elaborated	1	2	3	4	5

DEVELOPING LANGUAGE THROUGH WRITING

Writing, like other language skills, is a learned behaviour which is acquired gradually, although at different rates by individual students. As a learned skill, writing requires regular practice, experimentation, evaluation, and application in a communication context. Response from the intended audience is important in helping the writer not only to refine skills, but also to recognize the value of writing as a tool for recording, learning, and communicating.

Since writing is only one aspect of the overall language growth of students, lessons focusing on such things as thinking skills, writing forms, or stylistic choices can promote an integrated approach in which students apply the point of the lesson not only to writing, but also to speaking, listening, viewing, and reading. The use of comparisons, for example, is a technique practised in all language modes.

Writing is similar to speaking in that both involve the production of language. Students could experiment with a particular technique in a piece of writing, then try the same technique in an oral presentation, and compare the effects. In order to communicate effectively, both writer and speaker must be concerned with audience reaction, and make adjustments accordingly.

Because writing addresses an absent audience, however, it must carry its own context; therefore, it is usually less spontaneous than talk and demands a higher level of verbal precision and elaboration. As well, writing results in a visible product which allows for a reflective revising/editing stage and, consequently, for a higher degree of conceptual complexity necessitating a number of strategies not usually found in speech.

Writing activities may be either unstructured or directed; both approaches are necessary to assist students in developing writing skills. Whereas unstructured activities such as journal writing or free-flow writing provide opportunities for students to experiment and explore, directed activities need to be sequenced carefully to achieve particular goals (see the "Strategies" section of this chapter), and accommodate growth of each student's writing abilities.

THE WRITING PROCESS: PROGRAM GOALS

In developing writing skills, students will exercise a number of interrelated skills and experience growth in their ability to:

- apply writing skills to personal and academic needs;
- apply writing skills for imaginative, functional, and personal purposes;
- demonstrate proficiency in the fundamentals of usage, syntax, and mechanics;
- evaluate their own writing and that of their peers in order to help them improve their own written expression and gain objectivity about their own writing;

- understand what constitutes plagiarism, and use source material effectively and acknowledge it appropriately;
- understand the underlying principles of clear and logical thinking in organizing and developing ideas, and apply these principles to writing situations;
- write on various kinds of topics for various purposes and audiences, using various vehicles and forms;
- adjust writing style for diverse situations, ranging from personal to objective;
- recognize similarities and differences between oral and written language;
- discover the individual voice.

THE WRITING PROCESS: SPECIFIC GOALS

As a result of the senior years writing program, students should increase their ability to:

- use writing as a tool for learning;
- discover, limit, and develop their own topics;
- write descriptive, narrative, expository, argumentative, and persuasive prose, and appropriate combinations of these;
- write experimentally and imaginatively, using a range of forms (those students with special abilities should have opportunities to strengthen them);
- write about content from other school subjects;
- use source materials properly when preparing written reports, reviews, and arguments;
- use variety in sentence structure;
- use precision in word choice and idiom, viewing it as an integral part of effective writing;
- use an expanded vocabulary in an increasingly precise way;
- use supporting detail, various organizational patterns, idioms, and figurative language;
- summarize, support, clarify, question, qualify, define, and paraphrase;
- compare and contrast;
- respond in writing to the ideas, approaches, and underlying assumptions of another person's writing;
- express, in writing, an emotional response to what has been read, listened to, or viewed;
- edit and proofread;
- develop an appropriate tone;
- use appropriate register and cadence effectively;
- take/make notes.

THE WRITING PROCESS: INSTRUCTIONAL PRINCIPLES

The way to improve writing skills is to write. Instruction is necessary, but it is most useful when provided in response to a particular problem experienced by the writer in the process of writing. Because writing is a means of communication, it can best be learned within a communication context in which the writer has an awareness of intended audience (including the self) and situation, a sense of purpose, and a knowledge of content.

Writing is a process involving pre-writing, writing, and post-writing, each stage requiring its own set of skills which may vary with the individual writer and with the nature of the writing (e.g., imaginative, functional, or personal writing). Generally, pre-writing involves defining the topic, identifying possible sources of information, locating those sources, extracting information, and planning; writing involves the composition of various drafts, and rewriting; and post-writing involves editing, formatting, and proofreading. These stages are not clearly separable and often merge and overlap in the actual writing performance. Some revision and editing, for example, often occurs even in the early drafts. For instructional purposes, however, it is often useful to isolate a stage so that students can focus on specific skills needed at that stage. Some students may need help in identifying sources of information; others in getting started, or in writing the first draft; still others in revising, editing, or proofreading. This isolation of a specific area of instruction should emerge naturally from the actual process of writing.

Not all pieces of students' writing should go through the complete process to become polished products. Some pieces might not go beyond an initial draft, while others might be left at the partially revised stage. When practising editing skills, for example, students might select one or two pieces from their collection of unfinished work. At this point, instruction in, or review of, some aspect of editing might occur. Writing folders containing a collection of compositions at various stages in the writing process should be maintained by each student.

Writing improves when a student builds on individual strengths and attends to specific weaknesses. Therefore, each student should receive assistance in setting goals that focus on an aspect of writing needing improvement. This technique is also useful to the teacher in evaluating and grading written work. Students can use their writing folders to keep track of their personal goals.

Writing skills develop best when the writer feels confident. Concentrating on a limited number of achievable goals helps the student develop not only this feeling of confidence, but also a sense of improvement. As with other language skills, writing improves in an atmosphere of trust and support where honest experimentation and risk-taking are encouraged and the results evaluated accordingly. The atmosphere for writing can be improved if the teacher becomes a fellow writer with the students, and goes through the same processes as they do, including sharing.

Specific elements of writing such as sentence structure, spelling, or punctuation are learned best within the context of writing; however, writing tasks requiring particular constructions might be assigned. For instance, comparative aspects of adjectives, parallelism, or transition words could be taught in conjunction with a writing task to compare two characters from separate short stories. Teachers should keep in mind that when the writer experiences difficulty understanding concepts, there may appear to be a corresponding weakening of written expression (see the discussion on "Accommodation" in the chapter, "The Thinking/Learning Process").

Students should experiment with a wide range and variety of written forms, content, audiences, situations, purposes, and styles in both unstructured and directed writing activities.

As one aspect of communication, writing can be integrated with the thinking, literature, language study, listening, speaking, viewing, and reading components of the English Language Arts program.

THE WRITING PROCESS: STRATEGIES

Because writing, like other aspects of communication, is a complex process varying among individuals, students need to experiment with a variety of writing strategies at different stages of the process. As their repertoire of strategies increases, their ability to select the most effective ways of approaching different writing situations will also improve.

Providing Starters

Many writers have the initial difficulty of finding an effective starting point: an incident, event, image, object, formula, or structure which will act as a springboard. This difficulty arises when the writer has to create a context. Teachers can help students in various ways to begin their writing by supplying starters or openers such as:

- suggesting the use of specific forms of writing such as the limerick or ballad;
- supplying the first sentence, as in a narrative;
- posing a specific question to be answered, as in an essay;
- providing a generalization to be supported, as in an expository essay.

Responding to Direct Experiences

Students write freely when their thoughts and feelings are stirred by some direct experience. By encouraging students to reflect upon their experiences, teachers can make them more sensitive to their environment, more aware of their feelings, and more ready to share their opinions. Writing of this nature can be stimulated by:

- small-group activities;
- whole-class talk and discussion in which students interact, giving different viewpoints;
- role-playing and other improvised situations in which there is interaction about ideas involving decision making and value judgments;
- responding to photographs, paintings, and films, especially those illustrative of the human condition;
- interpreting the mood in selected pieces of music;
- developing personal interests and hobbies;
- discussing a current event;
- discussing a topic relevant to the school or local community;
- responding to literature (see the chapter, "Developing Language Through Literature");

- responding to questions concerning a topic: What do I know? What do I need to find out? Where can I go to find out?

Oral Language Experiences

Because of its similarities with written language, oral language can aid students in working out their thoughts and in generating language to be used in writing. Oral language can also be useful for editing. For example, reading a composition aloud can often help students decide if a piece sounds right and determine how it might be effectively changed if it does not. Pre-writing and writing activities could include storytelling, brainstorming, oral description, and oral composition. Editing could include activities such as reading aloud, group editing discussions, and tape recording.

Brainstorming

Before beginning to write, it is often useful to brainstorm for ideas. In a whole-class situation, or in small groups, or even individually, students could jot down words or phrases that come to mind when thinking of the proposed topic. No judgement is made as to the relevance of the suggested words or phrases; they are simply recorded by the group recorder, or by each individual.

Exploratory Writing

One of the most exciting aspects of writing is its capacity to free students to express their own ideas and discover, for themselves, their own powers of expression in language. Frequently this discovery is stifled by undue anxiety about correctness. Students may grow in confidence, however, if the teacher observes the principle of "growth before pruning" and establishes a balance between intervention and non-intervention. This confidence can also be stimulated through free-flow writing activities in which students are given the opportunity to let their minds wander and to write spontaneously, with only the one requirement of not stopping until the end of a time limit agreed upon in advance. From time to time, the assignment may vary from being unfocused to being focused on a suggested topic or idea. Free writing of this kind helps reduce writer's block and increases fluency, creativity, and confidence. Although students are often free to select their own topic, form, or genre, many teachers encourage them to reshape and revise their first drafts and rewrite them for possible sharing with another student or with the class.

Categorizing

When students have collected information, whether by means of brainstorming, researching, or exploratory writing, they need to select and categorize ideas by applying the parameters of the topic or writing situation. During this process, possible approaches and organizational patterns might evolve, requiring a further selection and categorization of ideas. The result of this process can be an outline or pattern for writing, identifying such elements as main, superordinate, and subordinate ideas, as well as an appropriate sequence of events or ideas from which can emerge the early written drafts.

Observing/Recording/Expanding

Notes form an important aspect of the writing task. Notes can be taken when recording information from a written or spoken source in a brief form, or when recording personal ideas for future use. These two functions often overlap, as there are times when personal observations are recorded while taking notes from a source. Students should be taught a variety of techniques of taking/making notes; for example, writing margin notes, highlighting, outlining, mapping, webbing, and paraphrasing.

Note-taking is an important skill regardless of whether the notes are taken from an oral presentation, an interview, or a reminiscence; from a radio or television program; or from a written selection in a textbook, newspaper, or reference source. In some cases the source can be stopped, interrupted, or rewound to repeat information or to answer questions, whereas in other cases the information cannot be interrupted. In general, note-taking is most effective if based on an understanding of the original material; therefore, students should be encouraged to listen or read for understanding before taking notes. Notes can be taken for the self, as in many school subjects, or for others, as in minutes from a meeting. Because the skills of discerning main points and supporting details combine with the ability to write a succinct statement of those ideas, note-taking can be integrated into a number of other activities such as interviews, class discussions, debates, or telephone messages. Note-taking skills such as using one's own words, recording direct quotations, creating headings, or making outlines can be developed through short group discussions in which students compare notes taken from the same information. After taking notes, and then reviewing those notes, students could be asked to answer questions on the original material as a test of the accuracy of their notes.

Note-making is also an important skill which is particularly useful in the early stages of the writing process. Students need to be encouraged to take the time to reflect on an idea and briefly note their own thoughts. These notes can then be expanded and organized to form the initial drafts of the writing task, or used during revision to ensure that no important observation is left out. Note-making skills can be developed by having students make brief notes while reading literature, watching films, or listening to debates, with the notes being used in a later writing task. Important study skills could be reinforced by having students make notes based on earlier notes taken from a presentation or a reference source.

Modeling

The senior years writing program cannot be considered without also taking into account its reading complement. Writing often evolves from reading. Most students broaden their interest in and derive their information about their culture directly from their general reading. The subject matter of newspapers and magazines has a sense of immediacy and relevance that appeals to students. Teachers can capitalize on this interest. Newspapers and magazines also feature a variety of distinctive perspectives and writing styles ranging from gossip columns to editorials, which students can explore. Students may even wish to write in imitation of their favourite columnists. Many teachers respond to reluctant writers by surrounding them with magazines and paperbacks of all kinds, and encouraging them to keep journal accounts of their reading. Less reluctant writers will often enjoy the challenge of modeling examples of great literature. Many teachers have found that students enjoy modeling short poems such as limericks.

Many students will benefit from hearing effective writing read aloud; however, these readings should not be long. Brief, effective examples of a writer's choice of words and variety of sentence patterns will provide students with suitable models which they may wish to employ in their own writing at a later time.

Sense of Audience

Since the main purpose of writing is to communicate with an audience, it is important for students to develop a sense of audience for each writing task. For some tasks, the teacher can build that sense of audience directly into the activity. The assignment might suggest that students write journal entries for themselves; report on an incident in an article for a newspaper; write letters to a friend; or make diary entries in a style that a fictional character might use. It is best if the intended audience, whether it consists of peers, members of another class, students in another school, subscribers to the local newspaper, or local politicians, actually receives the writing. In these examples someone other than the teacher is the intended reader.

Writing for Peers

Audience is an important variable in any writing experience, and peers constitute a meaningful audience for students. Choosing peers as an audience helps to remove much of the artificiality of school writing, making it more like writing in the outside world where it is used as a means of communication.

A peer group audience, although close to the writer, can be sufficiently critical and demanding. In fact, writers can improve their skills by perceiving the effect of their writing on fellow students. In addition to providing different viewpoints and suggesting different stylistic choices, peers can provide immediate feedback and, thereby, permit more writing to be evaluated. Small-group discussion of the students' own writing should take place in the light of agreed upon criteria. Class discussions will be most profitable if focused on particular writing problems and practices. All discussions, however, should concentrate on the merits in a piece of writing and on ways to improve the writing, rather than on weaknesses.

Writing Workshops

A specified time should be set aside for workshops in which all students in the class focus on a common writing experience. These workshops could focus on any aspect of the writing process from strategies for getting started to strategies for improving proofreading skills. It is important that students be given time to share and to evaluate both their experiences in working with the process and their written products emerging from the workshop.

Although some of the time in a workshop may involve individual work, the sharing aspect is most effective in small groups, and the teacher should use appropriate grouping techniques to achieve the goals of each workshop. The use of writing groups, peer conferences, teacher/student conferences, writing folders, and individual and group goal setting can all be effective in a workshop approach. The teacher's participation in the process as a fellow writer is also effective, particularly when sharing occurs.

Timed Writing

Although a piece of writing often goes through numerous drafts before reaching the final product, there are situations where time or circumstances do not allow for extensive revision. To help students become more comfortable in these writing situations, and to aid them in achieving spontaneous proficiency in writing, timed writing might be employed. In non-threatening circumstances, short time limits could be imposed on specific writing tasks, requiring students to practise arranging their thoughts and making stylistic decisions quickly. It is important for them to focus clearly on the intended audience and to realize the importance of taking the time within the limits imposed to brainstorm, make notes, categorize, and organize quickly before beginning the actual writing. They could practise for a number of specific quick writing demands such as tests (in inverted pyramid form and double spaced so that information can be added) and reports (e.g., to shop supervisor, police, etc.). (For a discussion on the inverted pyramid form refer to Carpenter, 1989, p. 75 and Moyes, 1984, pp. 150-151.)

Writing Partners

Students could work through the various stages of the writing process with partners who do not necessarily have similar interests or comparable writing proficiencies. Together, they could gather material/ideas, compose, clarify, revise, edit, and proofread. Through sharing, they could help each other become more aware of the numerous aspects of the writing task that need to be attended to in arriving at a finished product. By working together, they could also share strategies for approaching each aspect of the task.

Revising/Editing/Rewriting/Proofreading

As students work through the writing process from initial drafts to finished products, they should become increasingly aware that, although the first draft is often produced for themselves to get ideas into written form, later drafts must take into account the communication purpose and the anticipated audience. Students should continually evaluate and adjust the deep structure of their compositions to ensure that it communicates effectively and achieves the desired purpose for the anticipated audience. The process of revision includes adding, deleting, or substituting words, sentences, paragraphs, examples, concepts, arguments, and so on, and/or expanding examples, arguments, or concepts in the existing drafts. At the same time, some reorganization of ideas, examples, or supporting facts might occur. Students should also frequently reassess the topic and their drafts to ensure that all areas have been covered. A six-W check can help them identify the who, what, where, when, how, and why of the content of the writing task.

The use of partners or groups can provide students with an audience to respond to their writing. Such groups can be used at any stage of the process from brainstorming to proofreading. Students may read each other's work silently or they may read their own or another's work aloud. In either case, the partners or group members should respond in a constructive, non-judgemental way, whether written or spoken. They may respond to the effectiveness of such elements as introduction, conclusion, transition, diction, fluency, emphasis, unity, or organizational pattern. Strengths as well as weaknesses should be identified so that students build confidence in their writing abilities. Because students need to focus their efforts in order to improve their writing, giving too many comments or identifying too many weaknesses is probably not as effective as identifying only one or two. Those students unfamiliar with group editing should be given one or two specific objectives (e.g., aiming for sentence variety or staying on topic) on which to focus in their group. Writing objectives often need to be taught or reviewed at this time. Teachers can also help individual students develop specific personal goals for improvement, which can be shared with other members of the group. Response to a draft could then be based on the personal goal identified by its writer.

As a piece of writing goes through its many drafts, surface structures can also be checked. Again, partners or groups can help point out errors in spelling, punctuation, usage, mechanics, sentence structure, or formatting, especially if these errors interfere with meaning. Surface structures should not be a primary focus in early drafts.

Students also need help with developing strategies for proofreading. Listening to themselves or others read the final drafts aloud can often help students identify errors.

The teacher can participate in the revising process by demonstrating the appropriate strategies through his or her own writing, thereby serving as a model for the effectiveness of the process.

Condensing

One effective means of helping students develop more mature ways of writing is to have them condense existing material, a technique which is also useful in the revising process. This material may be drawn from numerous sources such as speeches, published writing, writing by peers, their own writing, or teacher models. Condensing activities such as paraphrasing, summarizing, writing an abstract, or writing a précis provide students with opportunities to explore the different ways in which the same ideas can be stated, as well as making them aware of how the contextual variables (i.e., audience, purpose, situation) can affect stylistic and structural choices. Like sentence-combining, condensing focuses the students' attention on the linguistic choices to be made during writing while relieving them of the responsibility for the generation of ideas.

Reshaping/Adapting

Students could be assigned the task of reshaping or translating existing materials, such as documents, newspapers, magazines, journals, novels, taped interviews, speeches, films, and radio programs, into other written forms for different audiences. With appropriate adaptation, a short story might become a radio script, excerpts from local historical documents might become drama playscripts, journal entries might form the basis of a short story, or a chapter from a novel might become an installment in a serial. Also, individual students or groups of students could rewrite a scene from a story from a point of view that differs from the original, or they could reshape their own experiences into a fictional form.

Researching

As with many other skills, researching is a process involving a series of discrete (although somewhat overlapping) steps, each of which is essential to the student's development as an independent writer and learner. Steps such as defining the topic, identifying possible sources of information (written, oral, or visual), gaining access to that information (by consulting library resources, telephoning, interviewing, viewing, and listening), extracting the relevant information (by using indexes or bibliographies, skimming, scanning, note-taking, and note-making), organizing the information (outlining), writing first drafts, revising, editing, acknowledging sources, formatting the final product, and proofreading are all integral to the research assignment. Students are often weak in one or more of these skills and need both instruction and practice. For example, simple research on a Greek god might include instruction on and practice in using an encyclopedia and in note-taking, both prior to making an oral presentation to the class. A subsequent project on the history of the Olympic Games might reinforce the use of encyclopedias and note-taking, but might also include the use of two or three additional sources. A third project might include brainstorming for possible sources before using them. As students become more sophisticated, they can be assigned topics that require information not readily available. Senior students might be asked to justify the validity of their source material. Imaginative writing often requires research as well, whether it be brainstorming for memories or ideas, or detailed research of a setting for a story.

Students can be evaluated and even graded on their growth in these individual skills. The teaching and evaluation of these separate skills are most effective, however, if they occur as a natural part of a project, rather than in isolation.

THE WRITING PROCESS: FORMATS AND ACTIVITIES

Throughout the senior years, students should be introduced to and practise a range of writing formats such as:

- personal writing:
  - journals;
  - diaries;
  - personal and business letters;
  - autobiographical letters of the type often requested by colleges, universities, or employers;
  - résumés and covering letters;

  - obituaries;
  - elegies;

- writing for oral presentation:
  - speeches;
  - valedictories;
  - interview questions;
  - seminar papers;
  - debates;
  - toasts;
  - tributes;
  - newscasts;
  - scripts;
  - commercials;
  - telephone surveys;
  - telemarketing;

- imaginative writing:
  - comic strips;
  - scripts;
  - narratives;
  - anecdotes;
  - fables;
  - myths;
  - two-minute mysteries;
  - poems;
  - word pictures;
  - storyboards;
  - satires and parodies;
  - dialogue;
  - games;
  - children's literature;
  - fantasy;
  - lyrics;

- short precise writing:
  - liner notes for record albums;
  - notes for book jackets;
  - minutes of meetings;
  - logs;
  - memos;
  - announcements;
  - blurbs;
  - definitions;
  - summaries;
  - handbooks;

  - brochures;
  - endorsements;
  - questionnaires;
  - surveys;
  - transcripts of interviews;
  - notes;
  - captions;
  - headlines;

- legal writing:
  - constitutions;
  - by-laws;
  - contracts of sale (for such things as motorcycles or snowmobiles);
  - basic forms;

- longer transactional writing:
  - reports;
  - processes;
  - personal essays;
  - research essays;
  - tests and examinations;
  - documentation;
  - outlines;
  - critical essays;
  - proposals;

- journalistic writing:
  - eye-witness accounts of incidents;
  - editorials;
  - news stories;
  - personal columns;
  - social reports;
  - documentaries;
  - reviews (of such things as books, movies, television programs, or records);
  - classified ads;
  - advertisements;
  - commercials.

WRITING REPERTOIRE: A SAMPLE CHECKLIST

1. Personal Writing a) b) c)	Date	Comment
2. Writing for Oral Presentation a) b) c)	Date	Comment
3. Imaginative Writng a) b) c)	Date	Comment
4. Short Precise Writing a) b) c)	Date	Comment
5. Legal Writing a) b) c)	Date	Comment
6. Longer Transactional Writing a) b) c)	Date	Comment
7. Journalistic Writing a) b) c)	Date	Comment

THE WRITING PROCESS: EVALUATION

Evaluation consists of judgements about the relative success of a writing task, or of an aspect of a writing task. It should be positive, yet give the student a sense of what to focus on in order to improve. Evaluation can be done by classmates in writing labs, or in peer-editing groups; by teachers in conferences with individual students; or by a more public audience in cases where classes exchange letters or other examples of writing. Regardless of the procedure used, the goal of evaluation is to assist the student in developing the skills and the confidence to evaluate his or her own writing.

Grading, on the other hand, means assigning a number or letter to the evaluation of a writing task, or of an aspect of the writing task, and is the responsibility of the teacher.

Evaluating too many aspects of a student's writing can be confusing and frustrating for the student. If only one or two aspects are dealt with, the student can focus on a specific area on which to improve, thereby fostering a feeling of accomplishment. In this case, grades could be based on only those skills specifically identified in the assignment.

Evaluation should be closely related to the goals of the specific writing activity. These goals might originate with the teacher, as when students are asked to revise a composition to ensure clear transition, and/or they might originate with the student, who might decide to focus on improving sentence structure. Students should be able to achieve full marks, providing they have met or exceeded reasonable expectations given their age and the nature of the assignment.

Because there are times when it is appropriate to evaluate all aspects of a writing task and other times when only the specific goals of the activity should be evaluated, a term grade should reflect a mix of these strategies.

Evaluating/Grading the Writing Process

Since writing is a process, evaluation can and should occur at any, but not necessarily all, of the stages. Teachers or peers can respond to such things as a student's list of possible sources of information, notes made from those sources, brainstormed ideas, the quality of an outline, the ideas in a first draft, the organization and expression of a work in progress, or editing or formatting problems. The teacher may respond in an informal, informative way, or in a formal way with a grade. A grade could be assigned to the student's level of achievement at any stage, or it could apply to the whole writing process. Of course, as students experience difficulties, separate skills may be taught or reviewed in individual or group situations. Not only does this approach reinforce the desired skills, but it also enables students to feel better equipped to proceed with the activity.

The use of checklists can be helpful to both students and teachers in keeping track of progress and of tasks completed. They are also useful for identifying strengths and weaknesses of individuals or of groups. There are many examples of checklists in the teachers' guides to the integrated texts listed in the Manitoba Textbook Bureau Catalogue.

THE WRITING PROCESS: A SAMPLE CHECKLIST

Pre-Writing Strategies: . uses journal/free writing; . brainstorms; . categorizes; . identifies sources of information; . uses accessible sources (library, telephone, interview); . extracts information (skims, scans, takes notes, uses indexes, refers to table of contents) . uses own words/acknowledges sources; . defines topic.	Comment Date Goal
Writing Strategies: . uses drafts; . revises deep structure (adds, deletes, substitutes, reorganizes, rewrites); . adjusts for purpose and audience; . edits surface structures (sentence structure, usage, spelling, punctuation, word choice); . reads work aloud.	Comment Date Goal
Post-Writing/Publication Strategies: . uses appropriate format; . acknowledges sources; . proofreads; . shares writing.	Comment Date Goal

Writing folders containing samples of various types of writing at various stages in the writing process should be maintained by each student. These folders are extremely useful, allowing teachers and students to review work, monitor improvement in personal goals, select pieces for revision, ensure that a range of writing formats is being attempted, or select pieces for publication or grading. By reviewing work in students' folders, teachers can also diagnose both class and individual weaknesses, and design activities to meet those needs. It would also be useful to have students keep a portfolio containing a variety of examples of their best writing, either to present for final evaluation in a course, or to document personal growth over the senior years. (A sample checklist for evaluating the writing process is included on the preceding page.)

Conferences between the teacher and student at any stage of the writing process can help provide the student with the support necessary to gain confidence in improving as a writer.

Evaluating/Grading the Final Product

Just as there are times when one grade is assigned to all the stages of the writing process combined, so there are times when it is appropriate to allot a grade to products achieved at various stages of the process as well as to the final product.

Grading every piece written by a student is not only unnecessary, but is also intimidating for students and burdensome for teachers. As well, students should be encouraged to take risks; therefore, to evaluate every piece is harmful to the overall writing program. Both teachers and students could select pieces to be evaluated and pieces to be graded.

Holistic evaluation is based on the general impression received from a single reading of a piece of writing. Such evaluation can be given by fellow students in writing groups, by the teacher, or by a more public audience.

Holistic grading involves assigning a grade based on the general impression of the product after a single reading. Often two or more readers each assign a grade, then average the results. Such a judgement may account for all or only part of the total grade assigned to a piece of writing. (A sample guide to holistic evaluation/grading is included on the following page.)

Analytic evaluation involves careful scrutiny of various aspects of writing, including such things as introduction, conclusion, organization, transition, validity of ideas, and mechanics. Such evaluation can be done by classmates, teachers, or others. Analytic evaluation is useful to the teacher for diagnosing weaknesses of individuals or of the class; for conducting conferences with students, who can then set specific personal goals for improving based on the evaluation; and for planning the writing program.

Analytic grading involves assigning a grade to one or more of the various aspects of writing. (A sample guide to analytic evaluation/grading is included at the end of this chapter.)

SAMPLE EVALUATION/GRADING SCALE

Guide to Holistic Evaluation/Grading

A	Tops in argument, knowledge, and expression. Relevant throughout, wide-ranging use of illustrative material, and expression free from fundamental errors and stylistic weaknesses. Recognizable impression of unity.	A+	"Bull's eye." Right on topic throughout. Illustrations rich and always relevant. Expression sharp. Some originality and freshness. Many sensitive and imaginative touches.
		A	Strong in expression. Some imagination and originality. Logical and convincing argument. A mature style free from fundamental weaknesses.
B	Strong in two of argument, knowledge, and expression. Unity present in the whole.	B+	Thorough knowledge of topic. Well-expressed and relevant ideas. Logically organized. An occasional genuine flash of insight.
		B	Above average overall, or especially strong in one of expression, argument, illustration, or knowledge. Relevant and sufficient ideas.
C	Sufficiently strong in two of argument, knowledge, and expression to pass, but inadequate in the other one. Lacking in overall unity.	C+	The average response of the solid pass student. Composition adequate, with some good knowledge and relevant argument.
		C	A secure pass. Some relevant points made and some illustrations. Composition shaky, but with few obvious errors in usage. Little imagination.
		D	Barely makes it. Very weak in one of argument, knowledge, or expression. Response thin, but with an occasional good point.
F	Weak or inadequate in two of argument, knowledge, or expression.	F	"Salvage Job." One of argument, knowledge, or expression too weak to pass, yet might make it in the other two. Stumbling and inaccurate in logic and use of supporting facts. Some obvious errors.
		F	"Dead Duck." Very thin, sketchy response, and too poor to pass in at least one of argument, knowledge, or expression; or simply way off topic, or with little knowledge of subject at all.

The above evaluation/grading scale, developed by the Department of English, University of Winnipeg, is reprinted with permission. (See also a description of the SOLO Taxonomy in the "Evaluation" section of the chapter, "The Thinking/Learning Process," and its application in the "Evaluation" section of the chapter, "Developing Language through Literature.")

If a combination of holistic and analytic grading is used, it is important to assign the holistic grade before marking any corrections on the paper.

The final grade in writing should be based on a variety of writing formats, a range of purposes and audiences, a combination of process and final product, and different situations or tasks varying from timed writing to final products that have gone through several drafts. Graded work should include some samples chosen by the student and some pieces specifically chosen by the teacher. The grade should reflect the student's ability to employ appropriate strategies at various stages of the writing process as well as the quality of the final product. The final grade in writing should reflect the level of functioning achieved by a student at the conclusion of the course work, rather than some arbitrary average of marks from across the course.

GUIDE TO ANALYTIC EVALUATION/GRADING

ELEMENTS	HIGH RANGE A+/B+	MID RANGE B/C	LOW RANGE C-/F
initiative	self-starting	needs prompting	dependent/non-starter
range of materials	extensive	relevant/adequate	very restricted
depth of research	probing	adequate	superficial
categorization	perceptive	satisfactory	weak/non-existent
use of time	efficient	erratic	procrastinates
imagination	informed/inspired	responsive	uninspired
follow-through	thorough	adequate	non-existent
thesis	original/precise	clearly expressed	rambling/missing
ideas	perceptive/fresh	relevant/focused	superficial
supporting facts	imaginative/thorough	sufficient	confused
documentation	thorough	sufficient	insufficient
organization	logical/convincing	methodical	disorganized
emphasis	enhancing	inconsistent	boring/repetitive
introduction	arresting	relevant	unimaginative
conclusion	memorable	largely summary	illogical/missing
persuasion	convincing	competent	ineffective
style	mature/flexible	consistent	juvenile/inflexible
diction	effective	appropriate	imprecise/limited
transition	clear/imaginative	vague	missing
sentence structure	varied/fluent	functional	unvaried/faulty
spelling	not noticeable	not distracting	numerous errors/ distracting
punctuation	enhancing	functional	confusing
usage	controlled/appropriate	competent	often inappropriate

THE THINKING/LEARNING PROCESS

> Teachers in every subject area . . . have a dual agenda. They need to develop in all students a rich knowledge base, and they need to provide students with a repertoire of cognitive and metacognitive skills and strategies that will enable them to use the knowledge efficiently in meaningful contexts. (Marzano, Brandt, Hughes, Jones, Presseisen, Rankin, and Suhor, 1988, p. 5)

These cognitive and metacognitive skills and strategies are usually referred to collectively as thinking skills; that is, the ability to use knowledge effectively in a variety of circumstances. As a whole, they refer to the strategies that are learned for the purposes of recalling, ordering, relating, and using knowledge. Thinking and learning skills can be viewed as the procedures employed to structure and use acquired knowledge.

There is a close and, perhaps, indivisible relationship between thinking and language. Language is the primary symbol system employed in order to think; it is also the primary structure for recalling, ordering, relating, and using knowledge. Language is the primary way of manipulating and assigning meaning to experience and making it accessible at a later time. Although other symbol systems exist and are used on a limited basis in specific circumstances (e.g., music notation, algebraic notation), they are seldom the primary means of understanding the world or experience, and are often mediated by language (for example, algebra is understood through explanations using language).

Although the relationship between language and thinking has not been entirely explained, it is clear that, in practice, the two are inseparable. The use of language requires a certain level of cognitive ability and a certain amount of knowledge; that is, the absence of ideas precludes the use of language as a means of expression. By the same token, language is the tool used to create and manipulate ideas; without words to express ideas, neither deep nor creative thought about ideas is likely to occur. There is both a symbiotic and symbolic relationship between thinking and language such that one cannot exist (at least not at any level of sophistication) without the other.

For that reason, the two cannot be taught separately. Instruction in language use cannot be devoid of content, nor can the teaching of content be devoid of the tools of expression. The two, thinking and language, must be taught together if students are to develop in either area. The ability to think probably does not extend much beyond the ability to express that thinking; likewise, it is impossible to express in language what has not been thought about. This argues for a complete integration of content and language, of thinking and expression. In order for students to develop one skill, they must also be taught the correlative "skills." Just as thinking molds language, so language molds thinking.

The role of the teacher in fostering thinking in students can be broken down into two areas:

1. the cultivation of an environment rich in possibilities for the development of both thinking and language;

2. the development of direct instruction in thinking skills paired with appropriate expression of that thinking.

Environments that promote thinking have a number of common elements. First, they are rich in content possibilities. In the English Language Arts classroom, for example, students should not only be exposed to a rich variety and quality of literature, but they should also have experience in listening to the literature presented, viewing the literature in alternative formats, and writing literature themselves (e.g., poetry), as well as writing about their own responses to literature. Students should, therefore, be exposed to a wide range of content and given a wide variety of means of thinking about and expressing that content.

Second, these environments are designed to help students develop a reflective attitude toward the content; that is, to gain the ability to reflect on both the meaning and the expression of content. In the English Language Arts classroom, students should be given the means by which to reflect on the content they are learning, through materials and activities such as learning logs, response journals, cooperative and collaborative learning groups, and performance.

Third, they help students develop an "experimental" attitude towards experience in that they encourage the formulation, refinement, and testing of hypotheses through a variety of direct and vicarious experiences. Dias (1988), for example, identifies the most successful respondents to literature as being "problem-solvers," students who view meaning as a dynamic, changing thing that is, at best, tentative and open to adjustment and further information. These students do not immediately come to an "answer," but rather explore a wide range of "possible answers" in an attempt to assign meaning to experiences.

Fourth, successful "thinking" environments encourage high risk-taking on the part of students. To avoid pursuing single right answers, students are encouraged to experiment with a range of possible answers, with recognition being given for attempting a variety of solutions rather than one correct solution.

Fifth, these environments encourage problem solving as a primary means of constructing meaning. Students are encouraged to approach all language activities (reading, writing, viewing, listening, speaking, and literary response) as problems to be solved, or as questions to be answered, within a wide range of possible solutions and answers.

Instruction should place primary emphasis on the strategies of thinking and on the students' evaluation of particular strategies (and their expression). A number of principles underlie this attitude towards instruction, including the following:

- instruction should help students develop a problem-solving attitude toward content and should focus not on the content itself, but on the strategies that can effectively make sense of the content;

- instructional strategies should emphasize the synthesis of new knowledge with previously acquired knowledge, while de-emphasizing low-level cognitive activities such as recall;

- effective instructional strategies in thinking and learning should aid students in assimilating new experiences with previous experiences, in developing problem-solving patterns, in using effective methods to deal with new and unusual experiences, and in creating unique approaches to understanding;
- instructional strategies should also aid students in using language as a tool for learning and thinking;
- instructional strategies should teach students how to think and learn so that they will become independent thinkers and learners when the support of teachers and the classroom are no longer present.

THE THINKING/LEARNING PROCESS: PROGRAM GOALS

- Since all thinking is preceded by discovery, students should be exposed to experiences that will aid them in observing the world and discovering how it operates.
- Since the development of thinking is based on direct, concrete experiences, students should be provided with opportunities to manipulate concepts at a concrete level and then to manipulate the language associated with the experiences.
- Since all thinking is based on concepts and their relationships, students should be exposed to and should study a broad range of concepts and their particular attributes.
- Since abstract thinking grows out of concrete experiences, students should be introduced to new or unfamiliar concepts or content in the most concrete fashion.
- Since the way in which concepts are clustered and related to one another is another building block of thinking, students should be provided with experiences that allow them to categorize, sequence, analyze, and synthesize materials and concepts.

THE THINKING/LEARNING PROCESS: SPECIFIC GOALS

As a result of their participation in the program, students should be able to:

- associate concepts* and the attributes of concepts by:
    - becoming aware of new concepts both in the real world and in language;

---

* The definition of "concept" used in this instance is Frank Smith's. He defines a concept as a cognitive category having physical features, functional features, class membership, and examples.

  - recognizing the specific physical and functional attributes associated with specific concepts;
  - isolating the identifying features of new concepts;
  - recognizing how different concepts relate, or do not relate, to one another;
  - learning specific patterns of concept relationships (e.g., subordinate, superordinate);
  - recognizing concepts presented in different contexts;
  - learning strategies for recalling concepts;
  - learning to classify and categorize concepts;

- recognize, recall, and generate different sequencing patterns, such as:

  - temporal or chronological sequencing (including such sequencing as flash-back);
  - spatial or directional sequencing;
  - general to specific (deductive) sequencing;
  - specific to general (inductive) sequencing;
  - cause and effect sequencing;
  - conditional sequencing;
  - symbolic or metaphoric sequencing;

- analyze and synthesize concepts and concept sequences by:

  - recognizing, generating, and applying concept generalizations (e.g., analogy, cause and effect, parallelism);
  - recognizing and generating meaningful comparisons and contrasts between concepts and concept sequences;
  - identifying the elements of a concept or sequence of concepts (analysis) and reassembling these elements into new workable arrangements (synthesis);
  - recognizing that concepts can be classified and reclassified along a number of different dimensions or patterns (restructuring);

- evaluate concepts and the ordering and presentation of these concepts by:

  - identifying such features as bias, over-generalization, lie of omission, and false reasoning;
  - formulating generalizations about the general properties of a number of real or vicarious experiences and evaluating those generalizations;
  - distinguishing between fact and opinion by evaluating the supporting evidence;
  - weighing the author's/speaker's choice of language (register), content, and style as related to the communication context;
  - characterizing the similarities and differences between a number of concepts, patterns, or generalizations;
  - abstracting the general properties of a number of direct, concrete experiences and evaluating the appropriateness of the abstraction;

- apply a variety of thinking processes by:
  - making decisions based on the evaluation of concepts and the ordering and presentation of these concepts;
  - restructuring sequences, categories, generalizations, and abstractions for a variety of communicative purposes;
  - predicting reasonable or meaningful extensions of concept sequences or patterns;
  - summarizing the identifying characteristics of a set of concepts or concept patterns;
  - selecting and focusing on aspects of concept patterns, generalizations, or abstractions for the purpose of discussion or analysis;
  - observing a series of concepts and developing hypotheses about the genesis or implications of the series.

THE THINKING/LEARNING PROCESS: INSTRUCTIONAL PRINCIPLES

The identification of five major areas of thinking skills, as reflected in the goals articulated above, is an attempt to help teachers think about thinking; these areas are not discrete, nor are they presented as definitive statements about cognitive and metacognitive processes. The five areas are based on a number of ideas important to the development of thinking skills.

Concepts and Their Critical Features

One of the most important aspects of thinking is the development of concepts. Writers in the field of cognitive development and information processing have suggested that concepts are encoded in long-term memory and made accessible for use via sets of "critical features" that define a concept and differentiate one concept from all other concepts. Those critical features have been identified as:

- **Physical attributes:** Those features or physical characteristics that define what concepts look like and have. For example, the concept of house (called "house-ness") typically has the physical features of a doorway, a roof, a cube-like shape, etc.

- **Functional features:** Those features that identify what a concept does or what things are done with it. For example, being able to live in a house ("one can live in it") is a functional feature of "house-ness."

- **Class membership**: Those superordinates or categories to which a concept belongs. For example, a house is a kind of dwelling and a type of building. A single concept can belong to a number of different classes.

- **Examples**: Those subordinates of concepts familiar to a person. Examples of houses are bungalows, town houses, and duplexes.

Usually, concepts are encoded in language by means of vocabulary; that is, most concepts have unique words associated with them. The depth and breadth of a person's vocabulary is the primary means of learning language that is reflective of the acquisition and development of concepts.

Scripts and Schemata

Recent educators have hypothesized that the way in which thinking is organized (that is, the way in which a person relates concepts to one another) is through the development of scripts or schemata (Pearson and Johnson, 1978; Rummelhart, 1985). Although scripts and schemata are not exactly the same, and although the two terms are used in somewhat different ways by different authors, they are used in similar ways by teachers in the classroom. Schemata or scripts are descriptions of how concepts in one's mental framework relate to one another. Research indicates that people "cluster" concepts around cognitive categories. For example, Schank (1977) describes what he calls the "restaurant" script. Representing notions about restaurants, this script indicates what a person can expect at a restaurant (e.g., being seated by the host, being given menus, etc.), and, just as importantly, what a person cannot expect at a restaurant (e.g., animals in cages, tractors, etc.). Pearson (1978) suggests that the myriad of scripts or schemata allow for an understanding of the world; abilities in recognizing and representing scripts are the central operations used in thinking about the world.

Examples of familiar schemata or scripts are classroom scripts (e.g., expectations of the kinds of furniture, decorations, and activities appropriate for the classroom), work scripts, meeting scripts, and relaxation scripts. These clusters of concepts are useful in thinking about and processing various situations. The organization of concepts into scripts involves the thinking skills of associating (dealing with individual concepts or classes of concepts), sequencing (the ordering of concepts within a script), synthesizing (the analysis, comparison, and reworking of concept features and conceptual categories), evaluating (the "testing" of concepts or conceptual categories to make judgements about how well they fit together or whether they meet the critical criteria), and applying (the use of concepts, conceptual categories, and scripts to summarize, predict, and make decisions about the world).

Four Operations Used in Thinking

Studies in the development of thinking skills and cognitive growth suggest that thinking involves four primary operations, through which new experiences are related to previous knowledge and experience.

- **Association** is the process by which a concept is defined (via critical features) and the primary way in which new learning is related to previous experiences. All other cognitive operations, and the "thinking skills" in general, are based on this basic principle of associative learning or processing. For example, the skills of identifying, recognizing, and recalling are all based directly on association. The better and more automatically students are able to associate new knowledge with previous experiences, the better they are able to incorporate that new learning into cognitive structures. Therefore, it is important that teachers offer students a rich set of direct experiences enabling them to associate new concepts with real-life experience, and provide opportunities to associate new concepts with previous background experiences. The richer the associations provided, the richer the learning will be.

- **Assimilation** is one of the processes identified by Piaget in which new learning is incorporated into existing cognitive structures (that is, into a person's scripts). Assimilation occurs when a person encounters a new concept and categorizes it under an existing cognitive category or script. For example, upon encountering the new concept "metaphor," a student first associates it with the already known concept "simile," and then categorizes it under the more general class of "ways of comparing" or "figurative language." The greater a student's experience with the concept of "metaphor," the more associations will be made with the concept and the more cognitive categories will become associated with the concept. Due to fairly well-developed and sophisticated cognitive structures (that is, fairly sophisticated thinking skills and fairly well-developed scripts), adults employ assimilation as the primary way of dealing with new concepts, new experience, and new learning. An important consideration for teachers, however, is that exposure of students to new experiences that are not easily assimilated (that is, for which there are no existing scripts within which to categorize new concepts) will require additional experience and instruction. Non-assimilative learning (usually achieved through accommodation) is infinitely more difficult than learning concepts by fitting them neatly into existing structures.

- **Accommodation** occurs when an encounter with a new concept that cannot be assimilated results either in the rejection of the new experience as unmeaningful or in the creation of new cognitive categories in order to accommodate that new knowledge. For example, a student who encounters the new concept of simile, but does not have a cognitive category or script for figurative language, may initially decide that the material expressed in the simile is silly (rejecting the experience as meaningless), or believe it literally (assimilating it into an inappropriate script). Unless there is some realization of the need to develop a new cognitive category to explain the experience (i.e., accommodation), the experience will be rejected or misunderstood.

  Accommodation is a much more difficult operation than either association or assimilation because learning is less natural and less comfortable. In order to facilitate learning, the teacher needs to be sure that cognitive categories exist in the students' minds before introducing new learning (thereby allowing for assimilation), or aid students through increased exposure to more concrete experiences, and give greater direction through concept instruction to create cognitive structures to accommodate the new learning.

- **Analogy** is the cognitive operation through which a new experience is recognized as being comparable to a previous, familiar experience. It is a complex combination of association and assimilation allowing a person to recognize the similarities between two sets of experiences (through recognition and association) and then apply the same or similar cognitive categories from the known experience to the unknown experience. For example, a student need not have had direct experience with revenge or the contemplation of revenge in order to understand Hamlet, but may be able to draw an analogy to Hamlet based on personal knowledge of unfair treatment. The important aspect for the teacher to be aware of is that analogies are effective means of helping students deal with new material. To be effective as a learning tool, analogies need to fit closely the new material being learned. Teachers can use such activities as keeping autobiographical journals to aid students in developing their own analogies for the purpose of understanding new or unfamiliar content.

The Development of Metacognition

Recent research (Brown and Campione, 1981; Brown and Palinscar, 1982; Palinscar, 1984) has suggested that one of the most important aspects of learning to think and developing mature thinking skills is the ability to think about how thinking occurs; that is, to be aware of the strategies used when thinking. This ability is referred to as "metacognitive ability" or simply "metacognition."

Theorists have hypothesized the existence of two different kinds of metacognitive knowledge:

1. The first form of metacognition concerns the ability to reflect on one's own cognitive processes, to be aware of one's activities. This form of awareness embodies the strategies one uses for learning as well as one's knowledge about the world and of how this knowledge is acquired and thought about.

2. The second form of metacognitive knowledge has to do with the control of cognitive processes, fulfilling an integrative, supervisory function. It consists of the self-regulatory mechanisms used by an active learner during an ongoing attempt to solve problems.

These indices of metacognition include planning the next move in thinking, checking the outcome of any strategies used, monitoring the effectiveness of any attempted action, and testing, revising, and evaluating strategies for learning (Brown, 1980). Researchers investigating the behaviour of effective learners have found that these individuals have a large repertoire of strategies, skills, and knowledge which they systematically apply to problems in a wide variety of contexts.

Variables Affecting the Development of Thinking Skills

Piaget, in his study of the development of cognition in children and adolescents, suggests that four factors significantly affect the acquisition of thinking skills: previous experience and background knowledge; maturation; social interaction; and equilibrium among the first three as associated with the concept of cognitive readiness.

- **Previous experience and background knowledge:** A good deal of recent research has focused on the role of previous experience in the development of cognitive abilities, particularly language skills. As reported by Tierney and Cunningham (1984) and

Rummelhart (1985), previous experience with the ideas and structures of the topics of instruction is critical to the development of students' abilities in dealing with the subject content and thinking about the material. In fact, the cognitive operations discussed above describe the ways in which new material or content is understood in light of previous experience. A wealth of studies suggests that background knowledge may be the single most important variable in students' abilities to deal with new materials; students' abilities to deal with new materials are significantly greater when they have had background experiences in the content than when they lack background knowledge. Consequently, teachers must provide and build background experience lacking in students; or, alternatively, they must activate students' existing background knowledge, teaching them how to apply it to new material (Tierney and Cunningham, 1984).

- **Maturation:** The research on maturation suggests that as students grow older, they become increasingly less egocentric in their view of the world (Piaget, 1959; Moffett, 1968). As students mature, they begin developing the ability to see the world, or to think about the world, from a point of view other than their own; they are increasingly better able to perceive and understand the needs, wants, and purposes of others. The implications of these findings are that students often have difficulty with material because they are expected, either by teachers or by the material itself, to view the world in a way that is foreign to them and their experience. Therefore, the choice of materials and methods used by senior years teachers in teaching thinking skills must closely reflect the wants, needs, experiences, and perceptions of the student, particularly the younger student (for example, it is probably appropriate to use literature that is written from the point of view of an adolescent). Only at the very senior levels and with mature students should complex materials with a "detached" point of view be considered for use, and only when students have been led through a sequence of experiences that have prepared them for that objectivity. Senior years classes should reflect the sequenced movement from egocentric to more objective thought patterns.

- **Social interaction:** Some of the most exciting work presently being done in the development of language and cognitive abilities is the examination of the role of social interaction in the development of thinking skills. Vygotsky (1978) suggests that the primary means of developing thinking patterns (that is, the means of acquiring thinking skills) are the social patterns that an individual observes and participates in to become part of the social fabric of life. Recent research in instruction, furthermore, suggests that students are better able to deal with new material, particularly literature, when they are asked to discuss the literature in small groups employing cooperative and collaborative learning strategies. Dias (1979, 1986) describes ways in which students can come to understand literature through social interaction. Theorists suggest that one of the most powerful ways of getting students to understand material is through small-group interactions, allowing them to share background experiences, give initial responses to literature, and articulate meaning. Research in writing, furthermore, suggests that composition may be one of the major ways in which students may share knowledge in social circumstances and become more competent in creating meaning.

- **Equilibrium and cognitive readiness:** In studying thinking skills and the conditions that most effectively promote thinking, researchers have consistently emphasized the concept of readiness--that is, the time at which a person is ready to become engaged with particular material. Many researchers have suggested that readiness is defined as equilibrium, the fourth factor affecting cognitive development proposed by Piaget (1959). The point of readiness, or at least initial readiness, to deal with new material is when the student has reached a level of maturity appropriate to the material, has had adequate background experiences to employ the cognitive operations (i.e., association, accommodation, assimilation, and analogy), and has had an opportunity to socially interact with peers around those background experiences. These conditions appear to be critical to the students' ability to handle the material presented to them. A deficiency in any one of the three areas (maturation, experience, social interaction) will probably result in an inability to handle the material.

Stages of Thinking

The variables affecting the development of thinking skills have a number of implications for classroom instruction: the choice of material should fit the cognitive maturation and experience of students; new experiences should be built on background experiences of students; and activities should have a strong component of social interaction. In an attempt to help teachers come to terms with instruction in thinking, Kolb (1984) describes how people learn, explaining that thinking skills are developed in a cycle of experiential learning. Reflecting the stages through which a person comes to conceptualize and think about the world, this cycle indicates the steps through which a teacher should take students in learning and thinking about new material. Like Piaget, Kolb argues that the cycle of learning begins with concrete experience. The other three "stages" of the thinking/learning process observed by Kolb are reflective observation, abstract conceptualization, and active experimentation.

- **Concrete experience** is always the first stage of thinking in which the learner directly experiences whatever new concepts or scripts are being presented in a real-life situation. This stage normally includes such activities as recognition, observation, identification, concept development, and brainstorming.

- **Reflective observation** is the second stage of thinking in which the learner observes the concrete experience and reflects on its importance or identifies the scripts and concepts related to the situation. This stage normally includes talking-to-learn activities, writing-to-learn activities, categorizing, note-taking, and the like.

- **Abstract conceptualization** is the third stage of thinking when the learner uses the observations to create generalizations about the concrete experience, either by connecting it to previous experience or by identifying its internal patterns. This stage also involves the development of hypotheses about the experience, which leads to the fourth stage. The abstract conceptualization stage includes predicting, summarizing, generalizing, and making multiple classifications.

- **Active experimentation** is the fourth stage of thinking in which the learner takes the hypotheses generated in the third stage and searches the environment to test whether the abstract conceptualizations are valid. This leads the learner back to concrete experience in life (the first stage of thinking). The active experimentation stage includes hypothesizing activities, cooperative and collaborative learning activities, writing-to-learn activities (particularly more formal writing), as well as predicting and problem solving.

THE THINKING/LEARNING PROCESS: STRATEGIES

The strategies or procedures suggested below are intended to teach thinking and learning skills. Some of the specific skills defined above could be taught under each of the strategies; however, the way in which the teacher uses any particular procedure often determines which skills are addressed.

Seldom is it possible to teach any set of "skills," either language or thinking, without using content as a vehicle for instruction. In the senior years English Language Arts program, much of the "content" used to teach skills consists of literature and other reading material, although such vehicles as film, television, speeches, composition, and the like could and should be used as well. In describing these strategies, an attempt has been made to suggest broader contexts/vehicles than simply reading material. Although many of the strategies may use reading and literature as their "content," the strategies should be employed in all the five language modes: listening, speaking, viewing, reading, and writing.

Cooperative/Collaborative Learning

One of the most powerful means of aiding students to become more insightful thinkers and learners is through the use of cooperative and collaborative learning strategies which are designed to help students share knowledge and teach thinking strategies to each other. These procedures include such resources and approaches as Student Teams Achievement Division (STAD), Jigsaw I and II, group investigation, Coop-Coop, collaborative literature study, interactive teaching, reciprocal teaching, process conferences, peer editing, and peer tutoring. The power of cooperative and collaborative learning is that it requires students to engage in reflective observation (which leads to abstract conceptualization), to articulate and explore possibilities, and to aid each other in solving problems.

Heuristics for Thinking

Heuristics is the art of employing a pattern to discover, think about, study, and use language about content. Employed in working out problems, heuristics are usually a combination of questioning patterns and visual representations of the questions/answers. They have been used extensively in teaching students to compose, particularly in the pre-writing stage. Although this support document offers a myriad of heuristics for dealing with particular problems (e.g., identifying themes in literature), it would be impossible to suggest all the possible heuristics that a teacher might devise or use in teaching language skills and literature content. Heuristics are modeled either after hypothesized patterns of thinking or after structures of discourse (e.g., an outline). In using heuristics with students, teachers should observe their own thinking and processing strategies as well as those of their students (particularly the able students), question students on how they think about a problem, ask students to explain how they think through a problem, and then devise heuristics or patterns of problem-solving that follow those patterns. A procedure that is effective for a teacher or a student will likely also be effective for other students when it is explained or made explicit.

Heuristic strategies include: drawing a diagram or other visual design, examining special cases, simplifying the problem, considering analogous or equivalent problems, reformulating or re-stating the problem, changing the perspective, modifying the problem, analyzing the elements of the problem, holding all but one variable fixed in a problem, considering related problems, and setting criteria for a problem.

Problem-Solving Patterns

Problem solving refers to techniques used to address an identified problem. Although some problem-solving patterns are specific to particular content, some generalized procedures are identifiable. Usually a problem-solving approach involves a number of major "steps" or procedures through which a person goes in order to think out and deal with a problem. These steps include procedures for identifying and understanding a problem, selecting a strategy for dealing with the problem, solving the problem itself, and looking back on the solution to evaluate the problem. Specific strategies include recognizing patterns, working backwards from possible solutions, guessing and testing, examining problems through simulation or experimentation, looking for simpler patterns, and making lists, deductions, and visual representations.

Questioning Strategies

A major aspect of thinking is the development of and answering of questions about content or about a particular problem. Major research work examining the generation of questions and answers suggests that the questions posed both by teachers and by students can have a significant effect on the development of thinking skills. General questioning strategies include Question-Answer Relationships (QAR) (Raphael, 1982, 1984), the Inferential Strategy (Hansen, 1981), the Guided Reading Procedure (GRP) (Vacca and Vacca, 1986, 1989), the ReQuest Procedure (Manzo, 1969, 1985), and the Directed Reading-Thinking Activity (Stauffer, 1969, 1976). Essentially, these questioning strategies teach students how to make predictions about material, how to read and study to confirm those predications, how to make inferences from new material, and how to draw generalizations across a number of different areas.

Creating Structures before Presenting Content

One important way in which teachers can aid students in developing thinking and learning skills is to present content only after creating the structures that will facilitate their ability to understand the material being presented. These structures could take the form of semantic maps, story guides, advance organizers, analogies, outlines, thematic statements, story diagrams, structured overviews, anticipation guides, and the like. The purpose of these activities is to help students create structures for understanding new content or for ordering and making meaning out of their experience.

Observational Patterns

Another important aspect of helping students think about the material presented to them is teaching them to use different observational patterns such as observing/note-taking/expanding, keeping dialogue journals, sorting, semantic mapping, and brainstorming/categorizing/patterning. These procedures should be taught as generalizable means of making sense out of content, and as patterns of pre-composing and pre-organizing in both the speaking and writing modes.

Writing to Learn

Recent work by Langer and Applebee (1987) suggests that one important way in which teachers can help students to learn is by providing opportunities for extended writing in response to the content presented to them. Brief, directed writing may aid students in recalling material; however, more extended writing can advance higher level thinking and learning skills. Langer and Applebee (1987) further point out that different kinds of writing lead to different kinds of thinking skills. Activities that require students to take notes and give short answers lead to the development of simple and literal inference skills; writing that requires students to elaborate on their initial responses leads to more in-depth thinking, although less material can be covered through extensive writing assignments. Writing activities that require students to draw conclusions from multiple experiences simultaneously promote generalizing and abstracting abilities, although they result in a correlative decrease in content coverage. Writing-to-learn activities, particularly entries in learning logs and journals, also enable students to connect new material to previous experiences. Research suggests that any writing leads to more developed thinking skills, but that different kinds of writing activities lead to different kinds of thinking skills.

Study Techniques

An additional way in which teachers can help students become better thinkers about instructional material is to teach them workable study techniques such as SQ3R (Survey, Question, Read, Recite, Review), the Guided Reading Procedure (GRP), the ReQuest Procedure, three-level study guides, pattern guides, Selective Guide-O-Rama, GIST, ECOLA, underlining, paraphrasing, summarizing (specifically using particular summarizing heuristics), outlining, note-taking, oral summaries, and the like. The purpose of these specialized study techniques is to teach students the strategies of thinking and learning and to teach them independence in their own learning and thinking. These procedures, outlined by authors such as Tierney, Readence, and Dishner (1984, 1990), and Vacca and Vacca (1986, 1989), are an invaluable resource for teachers. In teaching study techniques to students, teachers need to proceed through the following pattern:

- **Demonstration:** The teacher demonstrates the strategy using new material (e.g., underlining important words and phrases).

- **Explication:** The teacher then explains how the strategy works (e.g., instructing students to check the first sentence of each paragraph for important ideas, check the material for repeated words and phrases, check for "cue" words such as "first," "next," and "last").

- **Guided practice:** The teacher gives new material to students and, while guiding them through each step of the strategy, instructs the students to try to use the procedure, asking them to anticipate what they should do next and to give reasons for each step.

- **Group practice:** The teacher then puts students in groups, gives them material, and asks them to apply the strategy and explain the strategy to one another, thereby attempting to get students to articulate the strategy themselves.

- **Independent practice:** The teacher then asks students to try the procedure on their own, seeking help from other students if appropriate.

Feature Analysis and Definition

Students can also learn to understand concepts through the use of feature analysis and subsequent definition exercises. These exercises help students understand the critical features of new concepts and give them a wide variety of opportunities to use new concepts in meaningful contexts. Feature analysis requires students to identify the physical and functional features of a concept, to classify a series of concepts (class membership), and to provide examples or search material for examples of the concept. Students can then be asked to state the critical features of a concept and explain how it fits into an appropriate script or schemata.

Graphic and Visual Aids

Another important vehicle for teaching students how to think through a problem or to understand unfamiliar content is through the use of a wide variety of graphic and visual aids such as hierarchical charts, feature analysis charts, semantic maps, story maps, and comparative charts. Alhough these may aid students when designed by the teacher, they become particularly powerful in teaching thinking skills when students are taught to create them themselves in response to the content presented in the classroom.

THE THINKING/LEARNING PROCESS: SPECIFIC VEHICLES

Any content can be used for developing the thinking and learning process. However, research in developing thinking skills reported by Tierney and Cunningham (1984) suggests that the complexity of the material used to teach thinking skills should be well within the students' capacity for independent understanding; rather than having to struggle with the initial concepts, students should be able to manipulate the concepts with ease. Tierney and

Cunningham suggest that material should be easy enough to allow students, at the onset, to perform at about an 80 percent correct level. Material that is too difficult for students is probably inappropriate for teaching thinking skills because students spend their time and energy simply dealing with comprehension rather than with developing higher level thinking and learning skills.

THE THINKING/LEARNING PROCESS: EVALUATION

Evaluation of the thinking process is generally difficult because teachers often have little information about what kinds of problems students are having in thinking. Furthermore, because of the close relationship between thinking and language, teachers frequently have difficulty deciding whether a student is experiencing problems in thinking or in expression, or in both.

A major way in which this can be evaluated is through small-group and personal conferences with students, asking them to trace the thinking processes they have followed in order to arrive at the solution to a particular problem. Generally referred to as "Think-Aloud-Protocols," these conferences have been very useful in giving teachers information about what processes students employ in order to make sense of the world (especially the world of literature).

Dias (1985, 1986), for example, suggests that teachers use "Responding-Aloud-Protocols" (a kind of "Think-Aloud-Protocol") in assessing the thinking used by students to understand literature. He suggests having students present "verbal reports" of what they are thinking while dealing with a literary work. Arguing that "Responding-Aloud-Protocols" can give teachers important information on the thinking processes underlying students' responses to literature, Dias suggests that students be placed randomly in small groups and given a poem or other piece of literature to be read and discussed within the group. These small-group sessions can be recorded and evaluated for the quality of thinking apparent in each. Following the group exercise, students could be asked to write response journals about their reading, which may likewise be used as data, given that the students understand their responses are to reflect the kind of thinking they have used in arriving at their "conclusions" about the literary piece. In the final phase of this process the teacher arranges a session with an individual, asking the student to read a piece of literature and explain the "problem-solving" procedures undertaken in order to reach a conclusion.

Dias (1987) suggests that students of literature may fall into one of four categories:

1. paraphrasers--those students who adopt a stance of simply retelling what they have read;
2. thematisers--those students who seek for a theme in what they read;
3. allegorizers--those students who approach literature "as though it embodies, symbolically, events or beliefs in real life" (p. 52);
4. problem-solvers--those students who view literature as a problem to be solved and approach it through a variety of hypothesis-generating/confirmation activities.

These categories roughly describe the development of thinking skills.

Paraphrasers, for example, tend to use an author's structures in attempting to make sense of a work of literature; they retell the story or situation as if the author were telling it. These students are operating with "lower level" thinking skills such as recall rather than more sophisticated thinking skills.

Thematisers, on the other hand, although they may use some of the author's structures in forming a response, impose some of their own meaning on literature by hypothesizing a theme for the piece and supporting it with evidence from the work. They often extract the theme from their own lives and use the literature to reinforce that theme.

Allegorizers, however, generate a theme from the work and attempt to support it with evidence from their own lives inasmuch as it parallels the events or situations in the work itself. Although allegorizers are not necessarily employing more sophisticated thinking skills than thematisers, they may see the relevance of any literary situation to their own circumstances and lives.

Problem-solvers, however, use quite sophisticated procedures of hypothesis setting in order to make sense of literature. Alert to possible meanings within literature, they search for connections between the literature and their own experience, both personal experience and previous reading experience. Personal associations set off by the literature lead back into the text rather than stopping at personal experience (as they do with analogizers). Dias (1987) suggests that problem-solvers refuse "to settle immediately on meaning and [are] rather tentative in their formulations of meaning" (p. 54). They are tolerant of ambiguity, at least during the reading of literature, and willing to postpone dealing with apparent impediments to understanding. Problem-solvers also use a variety of strategies to make sense of poetry and tend to delay final interpretations. Dias states: "The problem-solver's approach to the text is primarily synthetic. The effort after meaning is directed by an overall awareness of several possibilities of meaning and a gradual narrowing down of those possibilities. Then stance is tentative" (p. 55).

Other authors have suggested types or taxonomies of readers that parallel Dias'. Thompson (1987), for example, suggests six reading stages: (1) unreflective interest in the action; (2) empathizing; (3) analogizing; (4) reflecting on the significance of events (theme) and behaviour (distanced evaluation of characters); (5) reviewing the whole work as the author's creation; and (6) perceiving a consciously considered relationship of the work with the author, recognizing textual ideology, and understanding the self (identity theme) and one's own reading processes. These reading stages essentially define stages of the thinking process.

"Think-Aloud-Protocols" can be used with compositions as well as literature (see, for example, Flower and Hayes, 1981). Similar kinds of behaviour are evident in both writers and readers (e.g., use of theme or thesis to organize, relation to personal experience, a problem-solving attitude, the delay of particulars to the final draft, etc.).

The SOLO Taxonomy--A Tool to Evaluate the Quality of the Essay Response

Biggs and Collis (1982) describe the SOLO Taxonomy, a method of evaluating the quality of a written response which can be applied to a variety of subjects. The SOLO Taxonomy is a tool to analyze the quality of student responses in an objective and systematic way. It assists teachers to discriminate between levels of maturation in thinking abilities.

The SOLO Taxonomy shows a close linkage between evaluation and instruction. It conveys to students why they were evaluated in the way they were, thereby helping them to understand more clearly how they can improve their responses in the future. It provides a structure to help teachers make judgements about the quality of learning that has taken place in the classroom at a particular time.

The SOLO Taxonomy consists of five levels:*

Level 1: Prestructural

- The student avoids answering the question or addressing the task:
    - begs the question;
    - repeats words from the question/task;
    - restates the question/task;
    - considers content irrelevant, inaccurate, or inappropriate in the context of the question;
    - responds inappropriately (e.g., not logical, not clear);
    - uses irrelevant evidence.
- The student demonstrates minimal knowledge and almost no elaboration of the problem:
    - has little or no intention of grappling with the question/task;
    - fails to relate answer to the question/task; confuses response with the question/task;
    - makes rapid conclusion or closure which is irrelevant to the task;
    - closes without even seeing the problem.

Level 2: Unistructural

- The student bears the question in mind while answering, and relates the question and the response with at least one supporting idea:

---

* The detailed description of the SOLO Taxonomy levels is an adaptation of the five levels of structures outlined by John B. Biggs and Kevin F. Collis in Evaluating the Quality of Learning: The SOLO Taxonomy (Structure of the Observed Learning Outcome (New York: Academic Press, 1982). Used with permission.

- links response to the question/task with one relevant idea;
- identifies one problem to support the answer;
- basically makes a single point;
- provides an answer based on a single reason that dominates the evidence;
- selects one relevant idea and closes on that;
- correctly draws a general conclusion from one relevant idea;
- relates one relevant idea to the question/task.

- The student demonstrates only minimal understanding of the problem through the elaboration of the content:
    - makes a quick but relevant conclusion or closure (with some elaboration);
    - presents elaboration, identifying two relevant ideas which are quite inconsistent with each other, therefore preventing a logical conclusion;
    - shows no felt need for consistency, and jumps to a conclusion on one aspect.

Level 3: Multistructural

- The student responds by using several relevant facts linked to the question/task but not to each other:
    - uses a number of ideas to support the problem identified, which may reflect some inaccuracies;
    - selects two or more relevant ideas, but ignores their relationship;
    - typically uses conjunctions such as ". . . and . . . and . . . and so . . . and also . . .";
    - bases a decision on two unrelated but relevant ideas;
    - links ideas to the question/task but not to each other;
    - does not integrate problems successfully;
    - "generalizes" only in terms of a few limited and independent aspects.

- The student demonstrates an understanding of the problem through elaboration of the content but does not see interrelationships:
    - determines closure when several aspects of the problem are perceived, but since these aspects are not interrelated, inconsistency may result;
    - may recognize inconsistencies in ideas but is unable to resolve them or makes only a partial integration;
    - sees a number of factors operating together, but does not show their interrelationship;
    - hints at relational thinking but does not develop this response;
    - can come to different conclusions with the same set of ideas.

Level 4: Relational

- The student responds by using relevant ideas and integrating them:
    - uses a number of ideas to support the answer and shows their interrelationship;

- interrelates several relevant ideas in responding to the question/task;
- supports the response with examples;
- demonstrates the ability to interrelate the concepts;
- indicates that a number of factors are being taken into account and are being related to each other;
- gives a response that is consistent within the context of the question/task (but may be inconsistent when the response goes outside the context of the question/task).

- The student demonstrates the ability to generalize the problem to show its effects:

  - sees all the aspects of the problem and then interrelates them to make a coherent whole (generalization);
  - gives an overall concept or principle that accounts for the various isolated ideas contained in the multistructural response and correctly draws a conclusion;
  - illustrates the capability of analyzing the problem, but the response may still require some closure.

Level 5: Extended Abstract

- The student demonstrates the ability to present a reasoned argument combining the problems in a comprehensive conclusion:

  - states the problems and gives the necessary evidence to support the answer (well-structured, no inconsistencies);
  - defines the problem within a frame of reference and draws a qualified conclusion;
  - does not make an immediate closure but rather weighs the evidence;
  - holds the problem open while considering the evidence;
  - makes an open or qualified conclusion, to allow possible logical alternatives.

- The student demonstrates the ability to generalize aspects of the issue not presented in the question/task, but which are conceptually relevant:

  - goes beyond a general conclusion from particular ideas, introducing such things as:
    - an abstract principle not obvious from the study,
    - a deduction,
    - compatible analogy, indicating that outcomes may vary with circumstances,
    - a generalization to situations not experienced;
  - takes up relevant ideas and their interrelationships and classifies them under a logical assumption;
  - entertains alternative outcomes (is not forced, as at the other levels, to come to a definite closure or conclusion).

Notes:

The different SOLO Taxonomy levels are cumulative, each one adding something to the previous one (Biggs and Collis, 1982, p. 173). A unistructural response is a prestructural response plus a logical link between the question and the response. A multistructural response is a unistructural response plus at least one other relational aspect. A relational response is a multistructural response plus an overriding linking concept. An extended abstract response is a relational response plus a subordinate logical principle. (One needs to think about more things simultaneously in order to make a relational or extended abstract response than one does to make a unistructural response.)

The purpose of employing a taxonomy such as this is to enable teachers to identify levels of student response so that they can plan instruction to aid the incremental development from lower to higher levels. Students may move from one level to another without passing through the intermediate levels.

BIBLIOGRAPHY

WORKS CITED

Beers, J. W., C. S. Beers, and K. Grant. 1977. "The Logic Behind Children's Spelling." The Elementary School Journal 77: 238-242.

Benton, M., and G. Fox. 1984. Teaching Literature: Nine to Fourteen. Oxford: Oxford University Press.

Benton, M., and P. Benton. 1990. Examining Poetry: A Practical Guide for 15 to 18 Year Olds. London: Hodder.

Bewell, D. V., and S. B. Straw. 1981. "Metalinguistic Awareness, Cognitive Development, and Language Learning." Ed. V. Froese and S. B. Straw. Research in the Language Arts: Language and Schooling. Baltimore, MD: University Park Press. 105-121.

Biggs, J. B., and K. F. Collis. 1982. Evaluating the Quality of Learning: The Solo Taxonomy. New York: Academic Press.

Braddock, R., R. Lloyd-Jones, and L. Schoer. 1963. Research in Written Composition. Champaign, IL: National Council of Teachers of English.

Britton, J., T. Burgess, H. Martin, A. McLeod, and H. Rosen. 1975. The Development of Writing Abilities (11-18). London: Schools Council Research Studies.

Brown, A. L. 1980. "Metacognitive Development and Reading." In Theoretical Issues in Reading Comprehension. Ed. R. J. Spiro, B. C. Bruce, and W. F. Brewer. Hillsdale, NJ: Erlbaum.

---. 1982. "Learning to Learn How to Read." In Reader Meets Author--Bridging the Gap: A Psycholinguistic and Sociolinguistic Perspective. Ed. J. Langer and T. Smith-Burke. Newark, DE: International Reading Association.

Brown, A. L., and J. C. Campione. 1981. "Introducing Flexible Thinking: A Problem of Access." In Intelligence and Learning. Ed. M. Friedman, J. P. Das, and N. O'Connor. New York: Plenum.

Brown, A. L., and A. S. Palinscar. 1982. "Inducing Strategic Learning from Texts by Means of Informed, Self-Control Training." Topics in Learning and Learning Disabilities 2: 1-17.

Brownlie, Faye, Susan Close, and Linda Wingren. 1988. Reading for Higher Thought. Edmonton, AB: Arnold Publishing Ltd.

Burley-Allen, Madelyn. 1982. Listening: The Forgotten Skill. Toronto: John Wiley & Sons.

Carpenter, Donna. 1989. Media Images and Issues. Don Mills, ON: Addison-Wesley.

Clarke, Judy, Ron Wideman, and Susan Eadie. 1990. Together We Learn: Co-operative Small Group Learning. Scarborough, ON: Prentice-Hall.

Daiker, D. A., A. Kerek and, M. Morenberg. 1979. The Writer's Options: Combining to Composing. New York: Harper and Row.

Dias, P. 1979. "Developing Independent Readers of Poetry: An Approach in the High School." McGill Journal of Education 14: 199-214.

---. 1985. "Researching Response to Poetry--Part I: A Case for Responding-Aloud-Protocols." English Quarterly 18: 79-92.

---. 1986. "Researching Response to Poetry--Part II: What Happens When They Read a Poem." English Quarterly 19: 9-21.

Dias, P. X. 1987. Making Sense of Poetry: Patterns in the Process. Ottawa: Canadian Council of Teachers of English.

Dias, P., and M. Hayhoe. 1988. Developing Response to Poetry. Philadelphia, PA: Open University Press.

Durkin, D. 1974. Teaching Them to Read. 2nd ed. Boston: Allyn and Bacon.

Elley, W. B., I. H. Barham, H. Lamb, and M. Wyllie. 1979. The Role of Grammar in a Secondary School English Curriculum. Urbana, IL: National Council of Teachers of English.

Evans, M. C. 1975. "Children's Ability to Segment Sentences into Individual Words." In Reading: Convention and Inquiry. Ed. G. H. McNinch and W. D. Miller. Clemson, SC: National Reading Conference. 177-180.

Flower, L. S., and J. R. Hayes. 1980. "The Cognition of Discovery: Defining the Rhetorical Problem." College Composition and Communication 31: 21-32.

---. 1981. "A Cognitive Process Theory of Writing." College Composition and Communication 32: 265-387.

Green, M. 1968, October. "Literature and Human Understanding." Journal of Aesthetic Education 2.4: 22.

Hansen, J. 1981a. "An Inferential Comprehension Strategy for Use with Primary Children." The Reading Teacher 34: 665-669.

---. 1981b. "The Effects of Inference Training and Practice on Young Children's Comprehension." Reading Research Quarterly 16: 391-417.

Henderson, E. H., and J. W. Beers, eds. 1980. Developmental and Cognitive Aspects of Learning to Spell. Newark, DE: International Reading Association.

Hunt, K. W. 1965. Grammatical Structure Written at Three Grade Levels. N.C.T.E. Research Report No. 3. Champaign, IL: National Council of Teachers of English.

Kean, J. M. 1981. "Grammar: A Perspective." In Research in the Language Arts: Language and Schooling. Ed. V. Froese and S. B. Straw. Baltimore, MD: University Park Press. 163-179.

Kolb, D. A. 1984. Experiential Learning: Experience As the Source of Learning and Development. Englewood Cliffs, NJ: Prentice-Hall.

Langer, J. A., and A. N. Applebee. 1987. How Writing Shapes Thinking: A Study of Teaching and Learning. N.C.T.E. Research Report No. 22. Urbana, IL: National Council of Teachers of English.

Loban, W. D. 1976. Language Development: Kindergarten Through Grade Twelve. N.C.T.E. Research Report No. 18. Champaign, IL: National Council of Teachers of English.

Manzo, A. V. 1969. "The ReQuest Procedure." Journal of Reading 2: 123-126.

---. 1985. "Expansion Modules for the ReQuest, CAT, GRP, and REAP Reading/Studying Procedures." Journal of Reading 28: 498-503.

Marzano, R. J., R. S. Brandt, C. S. Hughes, B. F. Jones, B. Z. Presseisen, S. C. Rankin, and C. Suhor. 1988. Dimensions of Thinking: A Framework for Curriculum and Instruction. Alexandria, VA: Association for Supervision and Curriculum Development.

Mellon, J. 1969. Transformational Sentence Combining: A Method for Enhancing the Development of Syntactic Fluency in English Composition. N.C.T.E. Research Report No. 10. Urbana, IL: National Council of Teachers of English.

Mellon, J. C. 1979. "Issues in the Theory and Practice of Sentence Combining: A Twenty-Year Perspective." In Sentence Combining and the Teaching of Writing. Ed. D. A. Daiker, A. Kerek, and M. Morenberg. Akron, OH: University of Akron Press.

Moffett, J. 1968. Teaching the Universe of Discourse. Boston: Houghton-Mifflin.

Moyes, Norman B. 1984. Journalism. Lexington, MA: Ginn.

O'Donnell, R. C., W. J. Griffin, and R. C. Norris. 1967. Syntax of Kindergarten and Elementary School Children: A Transformational Analysis. N.C.T.E. Research Report No. 8. Champaign, IL: National Council of Teachers of English.

O'Hare, F. 1973. Sentence-Combining: Improving Student Writing Without Formal Grammar Instruction. N.C.T.E. Research Report No. 15. Urbana, IL: National Council of Teachers of English.

Ontario Ministry of Education. 1977. English: Curriculum Guidelines for the Intermediate Division. Toronto, ON: Ontario Ministry of Education.

Palinscar, A. S. 1984. "The Quest for Meaning from Expository Text: A Teacher-Guided Journey." In Comprehension Instruction: Perspectives and Suggestions. Ed. G. G. Duffy, L. R. Roehler, and J. Mason. New York: Longman.

Pearson, P. D., and D. D. Johnson. 1978. Teaching Reading Comprehension. New York: Holt, Rinehart and Winston.

Perrine, L. Sound and Sense. 1963. 2nd ed. Toronto: Longman Canada Ltd.

Petty, W. T., D. C. Petty, and M. F. Becking. 1976. Experiences in Language: Tools and Techniques for Language Arts Methods. 2nd ed. Boston: Allyn & Bacon.

Piaget, J. 1959. La naissance de l'intelligence chez l'enfant. 3rd ed. Neuchatel: Delachany & Niestle.

Pooley, R. C. 1957. Teaching English Grammar. New York: Appleton-Century-Crofts.

Purves, Alan C. 1973. "Literary Criticism and Educational Measurement: Toward a Framework for Curriculum." Lexington, MA: Ginn.

Raphael, T. E. 1982. "Question-Anwering Strategies for Children." The Reading Teacher 36: 186-190.

---. 1984. "Teaching Learners About Sources of Information for Answering Comprehension Questions. Journal of Reading 27: 303-311.

Rosenblatt, L. 1978. The Reader, the Text, the Poem: The Transactional Theory of Literature. Champaign, IL: University Press.

---. 1984. Literature As Exploration. New York: Modern Language Association.

Rummelhart, D. E. 1985. "Toward an Interactive Model of Reading." In Theoretical Models and Processes of Reading. Ed. H. Singer and R. B. Ruddell. 3rd ed. Newark, DE: International Reading Association.

Ryan, E. B. 1980. "Metalinguistic Development and Reading." In Language Awareness and Reading. Newark, DE: International Reading Association.

Schank, R. C., and R. P. Abelson. 1977. Scripts, Plans, Goals, and Understanding: An Inquiry into Human Knowledge Structures. Hillsdale, NJ: Erlbaum.

Stauffer, R. G. 1969. Directing Reading Maturity As a Cognitive Process. New York: Harper & Row.

---. 1976. Teaching Reading As a Thinking Process. New York: Harper & Row.

Stein, N. L., and C. G. Glenn. 1977, March 17-20. "A Developmental Study of Children's Construction of Stories." S.R.C.D. meetings, New Orleans.

Straw, S. B. 1981. "Assessment and Evaluation in Written Composition: A Commonsense Perspective." In Research in the Language Arts: Language and Schooling. Ed. V. Froese and S. B. Straw. Baltimore, MD: University Park Press. 181-202.

Templeton, S. 1980. "What Is a Word?" In Developmental and Cognitive Aspects of Learning to Spell. Ed. E. H. Henderson and J. W. Beers. Newark, DE: International Reading Association.

Thomas, V. 1974. Teaching Spelling: Canadian Word Lists and Instructional Techniques. Toronto: Gage.

Thompson, Jack. 1987. Understanding Teenagers' Reading: Reading Processes and the Teaching of Literature. New York: Nichols Publishing Company.

Thorndyke, P. W. 1977. "Cognitive Structure in Comprehension and Memory of Narrative Discourse." Cognitive Psychology. 9: 77-110.

Tierney, R. J., and J. W. Cunningham. 1984. "Research on Teaching Reading Comprehension." In Handbook of Reading Research. Ed. P. D. Pearson. New York: Longman.

Tierney, R. J., J. E. Readence, and E. K. Dishner. 1984/1990. Reading Strategies and Practices: A Compendium. Boston: Allyn and Bacon.

Vacca, R. T., and J. L. Vacca. 1986/1989. Content Area Reading. Boston, MA: Little, Brown.

Vygotsky, L. 1978. Mind in Society. Cambridge, MA: Harvard University Press.

SUGGESTED READING

Literature

Barricelli, Jean-Pierre, and Joseph Gibaldi, eds. 1982. Interrelations of Literature. New York: Modern Language Association of America. ISBN 0-87352-091-2.

This extraordinarily valuable book of readings acknowledges the current tendency to return literature to its role as the central cognitive resource in society, its role as the hub of the wheel of knowledge. The essays are introductory and intended for non-specialists, including students. The book contains a glossary, and each section ends with a detailed annotated bibliography. The various essays deal with the relationships between literature and linguistics, philosophy, religion, myth, folklore, sociology, politics, law, science, psychology, music, visual arts, and film.

Brooks, Cleanth, and Robert Penn Warren. 1976. Understanding Poetry. 4th ed. New York: Holt, Rinehart and Winston. ISBN 0-03-076980-9.

Ciardi, John, and Miller Williams. 1975. How Does a Poem Mean? 2nd ed. Boston: Houghton Mifflin. ISBN 0-395-18605-6.

Both books are about "the beauty of poetry and the technical sources of that beauty," and have the advantage of being written by practising poets who view "appreciation, free association, and simple paraphrase as dull and pointless ways of talking about poetry."

Both books deal with the discipline of poetry in a highly readable and accessible manner, but the one by Ciardi and Williams has a directness and sense of humour that many readers will find engaging. This volume also contains a higher percentage of contemporary poetry.

Dias, Patrick, and Michael Hayhoe. 1988. Developing Response to Poetry. Philadelphia: Open University Press. ISBN 0-335-15833-1.

This book is founded on the premise that much of the difficulty students have in dealing with poetry can be overcome when research into the response process is applied to the teaching practices in the classroom. Dias and Hayhoe survey research and theory in preparation for introducing "Think-Aloud-Protocols," a form of group collaboration to investigate meaning in poetry. The volume contains an extended transcript of one protocol to illustrate how the method can be applied in the classroom.

Frye, Northrop, Sheridan Baker, and George Perkins. 1985. The Harper Handbook to Literature. New York: Harper and Row. ISBN 0-06-042217-3.

The first completely new contemporary handbook to literature, this volume contains entries on periods, styles, forms, movements, and literary terms, and summative essays with bibliographies on such topics as the Bible as literature, the American language, existentialism, irony, and the novel. An extensive chronology parallels literary works and world events.

Guerin, Wilfred L., Earle G. Labor, Lee Morgan, and John R. Willingham. 1979. A Handbook of Critical Approaches to Literature. 2nd ed. New York: Harper and Row. ISBN 0-06-042554-7.

Presents four major critical approaches--traditional, formalistic, psychological, and mythological--along with extensive practical applications to four basic literary works, including Hamlet. Eleven other critical approaches are dealt with less extensively, including structuralism and feminist criticism. A prologue deals with the pre-critical response to literature. Contains a glossary and valuable bibliography of references. Especially useful in the literary elective.

Kittay, Jeffrey, and Wlad Godzich. 1987. The Emergence of Prose: An Essay in Prosaics. Minneapolis: University of Minnesota Press. ISBN 0-8166-1574-8.

In the history of literary criticism, prose has been taken largely for granted, and treated as though it were natural and artless. The authors attempt to free prose from a poetics-oriented conception of literary study in a fascinating study which is, by turn, theoretical, historical, and practical. In a final chapter, the authors suggest ways of understanding what kinds of representational and communicative strategies people have already internalized when they look upon the world as prosaic.

Lakoff, George, and Mark Johnson. 1980. Metaphors We Live By. Chicago: University of Chicago Press. ISBN 0-226-46800-3.

Sacks, Sheldon, ed. 1979. On Metaphor. Chicago: University of Chicago Press. ISBN 0-226-73334-3.

These two very different books illustrate the type of background reading a teacher of literature might consult in preparing classes, especially for the literary elective. Writing in a style which would appeal to most students, Lakoff and Johnson investigate the ways in which reality itself is defined by metaphor and how metaphor has become so much a part of everyday speech that it affects the ways in which people perceive, think, and act. There are literally thousands of examples dealt with in their analysis.

The Sacks collection also deals with the transformation of metaphor from a specialized concern of literary critics to a central concept in the study of human understanding, but does so on a more academic level.

Preminger, Alex, ed. 1974. Princeton Encyclopedia of Poetry and Poetics. Enl. ed. Princeton, NJ: Princeton University Press. ISBN 0-691-06280-3.

The most comprehensive treatment of its field available, this work by 215 scholars is an indispensable guide for the teacher, especially the teacher involved with the literary elective. Most entries, written by experts in specific areas, are accompanied by generous bibliographies and treat the topics in sufficient depth to be of value to the scholar and general reader alike. The volume is sufficiently contemporary to treat such entries as the rock lyric and computer poetry.

Smith, Helen Reagan. 1964; rpt. 1974. Basic Short Story Techniques. Norman, OK: University of Oklahoma Press. ISBN 0-8061-1170-4.

Combining the best elements of textbook and fireside reading, this how-to guide takes the student or amateur writer through a study of source material, professional habits, and techniques. Each chapter (e.g., "Time Moves Forward") is illustrated with a polished short story which demonstrates the techniques presented in that chapter.

Taylor, Ann. 1984. Short Model Essays: Patterns and Subjects for Writing. 2nd ed. Boston: Little, Brown. ISBN 0-316-83367-3.

A very practical book providing usable prose models for students beginning their growth in employing the essay as a literary form. These models can serve both as guides to organization and as inspiration for subject matter. Contains both student and professional model essays, and a checklist which assists the writer to focus on the process of creating an essay in literary form.

Vickery, John B., ed. 1966. Myth and Literature: Contemporary Theory and Practice. Lincoln, NE: University of Nebraska Press. ISBN 0-8032-5208-0.

Vickery, the author of the chapter on literature and myth in the MLA publication, Interrelations of Literature, here gathers 34 major essays devoted to the theories, methods, and problems of myth criticism. This is a valuable resource book for the teacher who wishes to delve more deeply into the relationships between literature and other fields of study, especially since the essays deal with myth criticism as applied to a number of works commonly included in school curricula.

Language Study

Elley, W. B., I. H. Barham, H. Lamb, and M. Wyllie, eds. 1979. The Role of Grammar in a Secondary School English Curriculum. Urbana, IL: National Council of Teachers of English.

This research report refutes the claim that the study of grammar leads to improved language skills. The researchers examined the language development of 250 students over a period of three years. A basic addition to the literature of language study.

Strong, William. 1973. Sentence-Combining: A Composing Book. New York: Random House.

An outstanding collection of open sentence-combining exercises particularly useful in aiding students to gain flexibility in sentence and paragraph structure. Exercises are designed to help students learn about audience, purpose, and content considerations in writing; topics include parallel structure, effective introductions, emphasis, and other rhetorical considerations in writing.

Thomas, V. 1974. Teaching Spelling: Canadian Word Lists and Instructional Techniques. Toronto: Gage.

The basic Canadian resource in the teaching of spelling. Over eighty years of research is synthesized into a workable program outline. Specific strategies for the teaching of spelling are included along with a list of the most useful words that students need to know how to spell.

Listening

Bode, Sharon, Charles G. Whitley, and Gary James. 1981. Listening In and Speaking Out: Advanced. New York: Longman Inc.

Can be used as a primary text in a focus on listening comprehension or a supplementary text by incorporating individual units. Students listen to an unscripted monologue and may engage in a variety of related activities. Suitable for integrating spontaneous oral language into the classroom.

Burley-Allen, Madelyn. 1982. Listening: The Forgotten Skill. Toronto: John Wiley and Sons.

Although designed for a business and professional audience interested in acquiring active, productive listening skills, this text provides examples and exercises easily adapted to the classroom.

Cooper, Pamela J. 1985. Activities for Teaching Speaking and Listening: Grades 7-12. Annandale, VA: Speech Communication Association.

Activities presented, divided between grades 7-9 and 10-12, are designed to emphasize communication competencies which are the basis for effective oral communication at any level from the interpersonal to a much broader mass level of communication.

Devine, Thomas G. 1982. Listening Skills Schoolwide: Activities and Programs. Urbana, IL: National Council of Teachers of English.

Provides background information on listening instruction accompanied by general teaching suggestions and specific exercises for developing accurate, purposeful, and critical listening skills.

Wolvin, Andrew D., and Carolyn Gwyn Coakley. 1988. Listening. 3rd ed. Dubuque, IA: Wm. C. Brown.

May be used effectively as a teacher resource on the nature of listening in the process of human communication. Provides both theory and practical activities.

Speaking

Johnson, David W., and Frank P. Johnson. 1982. Joining Together: Group Theory and Group Skills. 2nd ed. Englewood Cliffs, NJ: Prentice Hall. ISBN 0-13-510396-7.

This book reviews current socio-psychological knowledge in the area of small groups and includes an extremely wide and varied range of group exercises, most of which can be adapted to various grades and age levels. The theory and exercises are integrated into an inquiry or experiential approach to learning about the dynamics of small groups. An indispensable guide for classroom teachers looking for ways to enhance the group process.

Jones, Stanley E., Dean C. Barnlund, and Franklyn S. Haiman. 1980. The Dynamics of Discussion: Communication in Small Groups. 2nd ed. New York: Harper and Row. ISBN 0-06-380438-7.

One of the leading texts in the field, this eclectic book draws on the fields of speech communication, social psychology, and group therapy for insights which are primarily descriptive and analytical rather than prescriptive. The second edition incorporates numerous illustrations and recent information on nonverbal communication in sections entitled: "The Role of Discussion in Human Affairs," "Interpersonal Relations in Groups," "Problem Solving in Groups," "Leadership in Groups," and "Implications of the Discussion Process."

Linklater, Kristin. 1976. Freeing the Natural Voice. New York: Drama Book Publishers. ISBN 0-89676-071-5.

A lucid view of the voice in the general context of human communication, with exercises to free, develop, and strengthen the voice. Emphasizes the liberation from tensions, defences, and inhibitions, rather than the development of a vocal technique. Considered the best book available for enhancing the human voice as an instrument of communication.

Yate, Martin John. 1985. Knock 'Em Dead. Boston: Bob Adams Inc. ISBN 0-937860-44-1.

Specifically designed to assist those approaching the job interview, this highly practical guide shows how to turn an interview into a dynamic exchange, with many parallels to good social conversation. Written in a style which appeals to young people in its directness, this book is full of advice which can be applied to almost all oral language situations.

Reading

Duffy, G. G., L. R. Roehler, and J. Mason, eds. 1984. Comprehension Instruction: Perspectives and Suggestions. New York: Longman.

A collection of commissioned articles discussing how comprehension can be taught, including Palincsar's discussion of reciprocal teaching. Not overly technical, this text is very readable and usable.

Langer, J., and M. T. Smith-Burke, eds. 1982. Reader Meets Author--Bridging the Gap: A Psycholinguistic and Sociolinguistic Perspective. Newark, DE: International Reading Association.

A collection of commissioned articles with a particular emphasis on the social nature of learning to read. It includes articles on metacognition, on comprehension instruction, and on study reading.

Pearson, P. D., ed. 1985. Handbook of Reading Research. Newark, DE: International Reading Association.

A collection of commissioned reviews of the literature in reading. It includes the most up-to-date information available on the analysis of metacognition, evaluation in reading, reading comprehension instruction, and classroom organization.

Singer, H., and R. B. Ruddell, eds. 1985. Theoretical Models and Processes of Reading. Newark, DE: International Reading Association.

A collection of the most seminal works gathered from theory and research in reading. It reflects no single point of view; rather, it attempts to survey the whole field of reading and reading instruction.

Smith, F. 1988. Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read. 4th ed. Hillsdale, NJ: Erlbaum.

Highly readable text which attempts to crystallize the psycholinguistic point of view toward reading. Very good discussion of the role of background experience and learning.

Tierney, R. J., J. E. Readence, and E.K. Dishner. 1984. Reading Strategies and Practices: A Compendium. 2nd ed. Boston, MA: Allyn and Bacon.

Very comprehensive, readable, and practical text covering a wide range of topics. A multitude of strategies are outlined in a clear, step-by-step format. Good coverage of content area reading is provided.

Vacca, R. T., and JoAnne L. Vacca. 1986. Content Area Reading. 2nd ed. Boston: Little, Brown.

Highly readable text which gives a comprehensive coverage of reading in the content areas. The text is organized around three major headings: 1) "Establish a Context for Instruction," 2) "Strategies for Reading, Writing, and Studying," and 3) "Translating Knowledge into Practice."

Writing

Elbow, P. 1973. Writing Without Teachers. New York: Oxford University Press.

This is a very readable discussion of the process of writing which outlines a practical program for learning how to write. It provides a thorough look into the psychology of writing in an attempt to take the fear out of writing.

Fulwiler, T., ed. 1987. The Journal Book. Portsmouth, NH: Boynton/Cook.

This is a collection of articles focusing on journals and their use in the classroom. A very wide range of journal types are discussed along with an even wider range of situations.

Romano, T. 1987. Clearing the Way: Working with Teenage Writers. Portsmouth, NH: Heinemann.

Written by a high school English teacher, this book presents specific ideas and strategies for writing, a workable philosophy for teaching writing, and case histories of real teenagers. This book shows an experienced high school teacher at work in the classroom.

Zemelman, S., and H. Daniels. 1988. A Community of Writers. Portsmouth, NH: Heinemann.

This is a comprehensive text which translates the theory of research into practical classroom activity. It addresses junior and senior high teachers of all subject areas and demonstrates how collaborative learning can add meaning to the writing process.